

GEORGIAN CABINET-MAKERS



THE HALLETT FAMILY

By Francis Hayman, R. A., circa 1750 (William Hallett, the cabinet-maker, holds a plan of his house)

GEORGIAN CABINET-MAKERS

By

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GEORGIAN CABINET-MAKERS

INTRODUCTION

THIS book is concerned with an aspect of English furniture hitherto unfamiliar, and is based on researches of which the results are here brought together and summarised for the first time. The aim has been to state briefly what is known of the careers of leading cabinet-makers of the eighteenth century, and to assemble a corpus of furniture which can be assigned to them individually. It will be apparent at once that the aim has not been to provide a dictionary. Perhaps a really comprehensive list is not possible, and if attempted would inevitably resolve itself into a tedious catalogue of innumerable names; for many hundreds of separate firms were engaged in producing furniture in the course of the century. Only craftsmen are included here concerning whom some particulars are available beyond a mere name and address. On cabinet-makers, as on others, oblivion "blindly scattereth her poppy"; yet though time has dealt with their reputations in a very arbitrary manner, probably it will be found that few who were of real importance in their day have been passed over in this selection.¹ Such brief particulars as are collected in this volume cannot provide entertaining reading. Their furniture is the best memorial of these makers: apart from it, the majority survive only through their names on a bill-head or trade label, and perhaps in an advertisement, which amplifies such prosaic information by laudatory references to their skill and achievements.

The eighteenth century was certainly the golden age of furniture in England, at least from the standpoint of technical excellence: if the picturesque, baroque fashions of the previous age appeal more strongly to the imagination, craftsmanship was then still in a relatively elementary stage and largely under the tutelage of foreigners. After the accession of Queen Anne, rapid growth and development in the national life and a wider diffusion of wealth among the population raised the general standard of domestic comfort and led to the introduction of many new types. In design the century was a period of restless experiment and creative energy, styles rapidly succeeding each other in response to the incessant demand for novelties among the luxurious and cosmopolitan governing class. The cabinet-maker's status had greatly improved, owing to the ascendancy of a rich aristocracy and the building throughout England of many great houses, for which his commodities were eagerly sought. His activities now covered the whole range of household equipment, from costly furniture down to tape and thread, and by the larger firms the

¹ But the makers of much of the finest furniture surviving from the Georgian period have not yet been identified. We do not know, for instance, who carried out William Kent's designs for the gilt side tables at Houghton, perhaps the finest of the type in existence. The masterly modelling of the figure supports is strongly Italianate and suggests the work of immigrant craftsmen.

functions of cabinet-maker, chair-maker, and upholsterer were combined.¹ As the century advanced leading firms considerably exceeded the scope of these three trades, undertaking repairs on a large scale, the papering of rooms, gilding, and other activities now associated with decorators. How these various callings at last came to be united under a single head is vividly suggested by the author of a manual on the London trades,² who, writing in 1747, explains that the upholster "was originally a species of Taylor, but by degrees has crept over his Head, and set up as a connoisseur in every article that belongs to a House.³ He employs journeymen in his own proper calling, cabinet-makers, glass grinders, looking-glass framers, carvers for chairs, Testers and Posts for Beds, the Woollen Draper, the mercer, the Linen Draper and several species of smiths and a vast army of tradesmen of the other mechanic branches." This sketch of a typical large business would apply to such an establishment as Thomas Chippendale's in St. Martin's Lane, though in that case we should add engravers, draughtsmen, and designers to the list; nor is anything said of the sheds full of stores of seasoned timber which were attached to the workshops of such concerns, and with remarkable frequency burnt down.

Within this complex organisation there was a high degree of specialisation, as the above quotation suggests. The same writer informs us that "there is a set of joiners who make nothing but frames for looking glasses and Pictures, and prepare them for the Carvers": and as the century advanced the number of such specialists tended to increase. It is perhaps scarcely necessary to point out that the head of a business operating upon this scale did not, with his own hand, carve or construct the furniture with which we now credit him if his name is recorded: he controlled and organised while others produced. Certainly much of the praise is due to that great company of unknown craftsmen, who worked for twelve or fourteen hours a day at what we should now regard as starvation rates and in conditions which no trade union would tolerate.⁴

In the history of the arts in England the eighteenth century is copiously documented in

¹ During the first half of the century, and in the higher ranks of the trade these functions were sometimes distinct. Thus Mr R. W. Symonds has published a notice from a contemporary newspaper of Thomas Phill, who was "Upholsterer" to Queen Anne, George I, and George II. In the previous century the crafts concerned were more exclusively and rigidly organised: in London the companies of carpenters, joiners, and turners all played distinct and important parts in the making of furniture.

² *The London Tradesman*, R. Campbell, 1747.

³ The upholsters appear to have been separately organised, at least as early as the end of the fifteenth century. "From being first a fripperyer, as Stow terms him, or dealer in second-hand clothes and other goods, he in some cases rose to the dignity of a furniture Warehouseman." From early in their history the upholsters were also undertakers, and in the eighteenth century many firms still undertook funerals. (*Livery Companies of the City of London*, W. Carew Hazlitt, 1892; and *Memorials of the City of London*, H. T. Riley, 1868.)

⁴ In the capital, two areas appear to have been particularly associated with cabinet-making—St. Paul's Churchyard and St. Martin's Lane. In the former, to cite one among several instances, Coxed and Woster carried on business early in the century at the sign of the White Swan, and were succeeded by Philip and Henry Bell. St. Martin's Lane can boast of makers of higher achievement and reputation, for it was there that the firms of Hallett, Vile and Cobb, and Chippendale all had their premises. Soho was another centre of the trade.

comparison with earlier times: the number of daily and weekly journals had largely increased, while correspondence, memoirs, diaries, journals, and "Tours" yield abundant information concerning manners and customs. Recent investigation of these and other records has led to the removal of previous misconceptions. Until quite lately the names of a few enterprising craftsmen who published trade catalogues—Chippendale, Hepplewhite, and Sheraton—have completely overshadowed their contemporaries. Indeed, this triumvirate has been popularly associated with all the best furniture produced in England between 1750 and 1800; and it is still no uncommon thing for auction catalogues and reports of sales in the Press to make definite attributions to each of the three. This is a curious instance of the persistence of a legend, for, reserving Chippendale's case for later consideration, there is not one piece of furniture which can be assigned to Hepplewhite on documentary grounds,¹ while there is no evidence that Sheraton ever possessed a workshop of his own (see pp. 61-2). It would be as permissible to credit Hogarth with every early Georgian "conversation" or Reynolds with every portrait vaguely reminiscent of his style. Yet the names of these makers provide convenient, if inaccurate, labels; and even when their position in relation to their contemporaries is better understood, for this purpose they are not likely to be superseded.

Chippendale's case is exceptional and peculiar, for having published the first comprehensive work on cabinet-making, he has not only given his name to a style, but has attained a positive apotheosis throughout the English-speaking world. A highly successful man of business, enterprising, resourceful, and a persistent self-advertiser, his posthumous fame has exceeded anything that even his vanity could have foreseen. It is scarcely an exaggeration to say that Chippendale has engrossed to himself the finest English furniture made in the rococo, Gothic, and Chinese styles, with much that is not so good and vast quantities which were never made in his own age at all.

Even textbooks have not been guiltless of generosity to this celebrated maker at the expense of other people. Formerly the orthodox view was that if mahogany furniture of the mid-eighteenth century reached a high standard of excellence, it *must* be by Chippendale. The claim was even made that his hand could be recognised in details of carving; and in *The Dictionary of English Furniture*, for which I share responsibility, a fine bureau-cabinet in the Royal Collection was attributed to his firm, though subsequent research proved (as stated in the third volume) that it was actually made by his gifted rival, William Vile.

In 1929 the excuse for such misunderstandings finally disappeared with the publication in America of two important monographs on *The Creators of the Chippendale Style*.² It

¹ On the evidence available, his contemporaries George Seddon and John Lunnell appear to have been far more fashionable makers. If Hepplewhite's firm had enjoyed a great reputation, it seems very unlikely that no bills would have come to light to authenticate their furniture.

² *The Creators of the Chippendale Style*, by Fiske Kimball and Edna Donnell. *Metropolitan Museum Studies*, May and November 1929.

then became evident that he was personally responsible for few, if any, of the designs in the *Director*; and that the true begetters of the English rococo style were the forgotten draughtsmen Lock and Copland, happily termed by the authors "Chippendale's ghosts." Oliver Brackett's valuable "Life" of Chippendale was written before the appearance of these monographs,¹ and in ignorance of a discovery which deprived Chippendale of his claim to the authorship of the designs in his famous book, though even without this new evidence Mr. Brackett's estimate of his originality is close to the mark: "Some credit may be due to Chippendale for introducing new types to the public, but it is hard to decide how far his own invention or imagination contributed to this result." There can be no dissent from the verdict that the *Director* is, "in fact, a valuable document in connection with the domestic history of England in the eighteenth century"; but it must now be accepted that most of the designs were by Copland, while Chippendale retained Lock "to make sketches for any other items of carver's work commissioned for execution on behalf of clients." Bearing this in mind, Chippendale was, to say the least, disingenuous when he wrote in the Preface: "I frankly confess, that in executing many of the drawings, my pencil has but faintly copied out those images that my fancy suggested."² Matthias Lock was a "carver and gilder" as well as a most fanciful and gifted designer, and only one specimen of his work has so far been identified (see pp. 38-9); though his output can never have been large, as for much of his active life he was in Chippendale's service.

But though a fierce light has been turned upon the *Director* designs, which are the main source of Chippendale's extravagant reputation, the investigation of bills and accounts has done even more to show him in right relation to his contemporaries. Until about twenty years ago the names of William Vile and his partner, John Cobb, were unknown to most students of English furniture, though Cobb had escaped complete oblivion through a picturesque reference to him in J. T. Smith's *Nollekens and his Times*. More clearly than any of his fellows that maker has now emerged from obscurity, with his "chariot and horse," his fine clothes, his arrogant ways, and his bequest of the fortune won in trade to a kinsman "to support ye Name of Cobb as a private gentleman for ever" (see pp. 34-35).

Miss Jourdain was the first to direct attention to Vile, and with the publication of his bills in Mr. Clifford Smith's history of Buckingham Palace he was identified as the cabinet-maker responsible for the finest rococo furniture made for the Crown in the early years of George III. It seems that he came of a family of whom many members were settled in Somerset in the neighbourhood of Taunton. When his will was made in 1763 he had "houses both in town and country" and, with his partner Cobb, was "engaged in very extensive branches of Trade." Vile's surviving productions are marked by an innate sense of style and are memorable examples of the best craftsmanship of the period. He was a

¹ *Thomas Chippendale*, by Oliver Brackett, 1924.

² In an advertisement of the *Director* in the *Whitehall Evening Post* for 1753 it is described as "A New Book of Designs of Household Furniture . . . as improved by the politest and most able Artists." This reference to the "artists" who assisted was omitted on the title-page of the book.

neighbour of Chippendale's in St. Martin's Lane, and in view of the great disproportion between these two makers' modern reputation, it is interesting to note that while large sums were expended at this period on refurnishing the royal palaces, Chippendale never received an order from the Crown.

Of the vast quantity of furniture made in the eighteenth century only an insignificant proportion can be assigned to individuals, and it is desirable to state briefly the terms on which such attributions are possible. They vary in degree of probability. Examples of "signed" furniture are so rare that they can scarcely be said to affect the issue. Apparently without parallel are two walnut cabinets with marquetry decoration, which date from the first years of the century and are inlaid with the inscription, "Samuel Bennett London Fecit." One of these cabinets is among the best-known pieces in the National Collection, but very little is known of its accomplished maker.¹ A few other examples of furniture stamped or incised by their makers are cited (see pp. 23, 61 and 69), but this practice was always exceptional in England.

From the end of the seventeenth century cards and labels, engraved with decorative designs and inscribed with the maker's name, his place of business, and a list of goods, were employed in the trade. Cards were doubtless circulated by way of advertisement, as substitutes for the modern catalogue; while the labels, printed on paper, are sometimes found pasted on pieces of furniture.² About two hundred cabinet-makers are represented in Sir Ambrose Heal's remarkable collection of trade cards, but they are few indeed if compared with the multitude who carried on business throughout this period.³

Under both these heads attributions are non-controversial, and the same may be said for the next category—where the furniture exists with the bills for making it. This is a small class, almost confined to the Royal Palaces and a few great houses. Next in order are pieces which correspond more or less exactly with an engraved design. The authors of *The Creators of the Chippendale Style* point out that identity of pattern is not in itself conclusive. They remark that "all the books—including Chippendale's, as its details and title-page show—were intended largely to furnish models for other workmen of the time. So-called 'book-pieces,' if they are simple, may thus well have been executed in other shops." This would apply particularly to case furniture, e.g. bookcases and cabinet-makers' work. On the other hand, the leading makers are not likely to have been concerned in this borrowing, for they would have hesitated to reproduce each other's designs. When the furniture is invoiced by the firm responsible for the engraved design, the evidence amounts

¹ A third cabinet inlaid with seaweed marquetry is illustrated in *Early English Furniture and Woodwork* by Herbert Cescinsky (Vol. II, Figs. 378-9). It is inlaid with the name and the address Monmouth Square (now Soho Square). I have not seen this cabinet, which is of a type without parallel at that date in my experience.

² Mr. R. W. Symonds, who has devoted close attention to this subject, remarks the curious fact that "out of the comparatively few labelled pieces that are extant, a number bear the same cabinet-maker's label."

³ Sir Ambrose Heal has notes of the names, addresses and dates of about 3,500 firms (see *Country Life*, January 23rd, 1942, p. 169).

to demonstration, while even the absence of bills does not seriously weaken it save in the case of simpler "book-pieces." To take an instance: though the chair at Arundel Castle (Fig. 73), which closely corresponds with a design in the third edition of the *Director*, is not authenticated by a bill, it is most improbable that another fashionable maker would have pilfered this elaborate design. The fact that the Duke of Norfolk was a subscriber to the *Director* really puts Chippendale's responsibility beyond question.¹ This class may be augmented by furniture which corresponds with an unpublished design. Lock, when employed by Chippendale, made many such drawings, presumably for fastidious clients who wanted something not available elsewhere, while the portfolios of John Linnell permit of a few identifications (see pp. 53-4 and Figs. 127-130).

More debatable are attributions to makers based on the evidence of style afforded by pieces for which they are *known* to have been responsible, e.g. one cabinet is invoiced by a particular maker, another, though undocumented, closely resembles it in design and decoration. This constitutes the only remaining warrant for attribution. The stylistic test has been abused in the past and calls for caution; but it often supplies reliable evidence. Like painters, designers and craftsmen gradually developed an individual style which may be so distinctive as to become in time almost unmistakable. Some makers specialised in individual types, and for such pieces they varied design and decoration within comparatively narrow limits. They are thus found repeating some distinctive mannerism or trick of handling that may be regarded as almost equivalent to a signature. Striking instances of this idiosyncrasy are supplied by the carved laurel wreaths of Vile and the inlaid commodes of Chippendale, John Cobb and William Gates (see pp. 35-6, 43-4 and 59). But this means of attribution has obvious limitations. The quality of carving on some of Chippendale's or Vile's authenticated furniture proves that they had brilliant craftsmen in their employ; there is no reason to suppose that such craftsmen never transferred their services elsewhere. The apprentices of leading makers starting in business on their own account, like Goodison's

¹ Caution is necessary before accepting a generic resemblance to a design in the *Director* as proof that a piece of furniture is by Chippendale's firm. Other contemporary sources of inspiration must be taken into account. In two instances, the corpus of Chippendale's work supplied by the plates in Oliver Brackett's book must be reduced in favour of Thomas Johnson, "carver," of the Golden Boy in Grafton Street. One of these is particularly instructive, a candlestand at Hagley resembling indeed the design, dated 1760, in the third edition of the *Director*, but more closely a plate in Johnson's book published two years earlier. (See p. 37 and Fig. 62.)

While pieces of relatively simple character were produced in the provinces from Chippendale's plates, some interesting information has recently come to light which suggests that the more distinctive component parts of his designs were sometimes made in his workshop and sent out to be incorporated in the furniture of minor makers. When a set of chairs in the Tomes Bequest to the Victoria and Albert Museum (W62, 67-1940), which were bought at Shipston-on-Stour, Warwickshire, in the middle of last century, were sent to be repaired, the "shoes," or moulded bases beneath the splats, were found inscribed in pencil "6 pedestals for Mr. Chippendale's backs." The splats correspond with Plate XII in the *Director* (first edition), and the inference would seem to be that they were supplied by his firm and used by the maker in conjunction with the plain square legs which were substituted for the cabriole form shown in the plate. But the carving is distinctly inferior to that of the well-known set with splats of this pattern in the Macquoid Bequest (W46, 47-1925), and it is possible that "Mr. Chippendale's splats" implies only that the splats were made from Chippendale's designs.

nephew, Benjamin Parran, and his "servant" Edward Griffiths, would be likely to take on some of their former master's employees. In this connection it is worth noting that the most prominent firms display a curious lack of vitality seldom lasting into the third generation, and falling short in duration of the normal active life of a joiner or carver. Moreover, some degree of elaboration is indispensable before the stylistic test can be applied. What quality of style would enable us to recognise as by Chippendale's firm the ordinary bedroom furniture at Mersham Hatch, for which the accounts are preserved? (see p. 42). Too few to form a separate category, though deserving of mention, are attributions which depend on family tradition, like that of a set of Regency chairs from Brathay Hall, Lancs., which the daughter of the original owner, who lived into the present century, always spoke of to her descendants as the "Mayhew chairs" (see pp. 50-1). With the different degrees of evidence in mind, the titles to the illustrations in this volume have been divided into three categories: (1) "By" a particular maker; (2) "attributed to"; (3) "probably by"; an attribution (as in 2) implying stronger evidence of origin than exists for pieces included in the third category.

These enquiries have not only resulted in assigning important examples to forgotten makers, they have led in the case of Chippendale to a drastic revision of earlier estimates of his achievement. Hitherto regarded as the presiding genius of rococo, his lasting reputation is now seen to depend mainly on his inlaid furniture in the neo-classic style. These productions of his post-*Director* phase, to which the late Percy Macquoid first called attention, take on a new significance in his *œuvre*, and to the famous group at Harewood some important additions can now be made, notably the Renshaw commode, which is certainly one of the finest specimens of English marquetry in existence. Though Chippendale deserves praise as an exponent of rococo, it is a curious paradox that he should emerge at last as the chief master of a style that was its antithesis. In that field there can be no doubt he was supreme, and his marquetry rivals the achievements of the great French *ébénistes*; though it should be remembered in connection with some of these masterpieces that Robert Adam must be held responsible for the design. Even so, their technical brilliance, the quality both of the inlay and ormolu, is unapproached among English productions of that age, and no illustration can give an adequate idea of these extraordinary triumphs of the cabinet-maker's art. Here an attempt has been made to establish a new and more authentic canon of Chippendale's output, though it is certainly by no means comprehensive.

It is clear from their bills that some of the earlier makers represented in this book were lavishly patronised by the Crown and by the owners of great houses; yet only a small fraction of their output survives. In the course of centuries furniture, at least of certain types, has proved more perishable than pictures. If a contemporary painter had produced works comparable in number to the pieces of furniture made by Gerret Jensen, Thomas Roberts, or James Moore, he would be among the most familiar artists of the time. There is just enough of Jensen's at Windsor to allow us to judge that he was a craftsman of rare

skill and individuality, while outside the Royal Collections Moore's furniture can be definitely identified only in one remote country house; though a few scattered examples may be plausibly assigned to him. Benjamin Goodison affords another conspicuous instance of the disappearance of almost the whole of a large output. Between 1735 and 1760 he was employed in a number of important country houses and monopolised the royal patronage for expensive furniture, besides being called in for innumerable repairs and alterations. He served George II and Frederick Prince of Wales (with whom the King was on notoriously bad terms), and the Prince when he died in 1752 was heavily in debt to Goodison (see p. 26). To Hallett, who was obviously regarded by Horace Walpole as the High Priest of the Gothic "taste" in furniture, and was referred to in his own lifetime as "the great and eminent cabinet-maker," only a single piece can be tentatively attributed¹ (see p. 29).

Even more curious is the case of the once-famous firm of Seddon, concerning which a German lady, Sophie von La Roche, has left in her Diary² what is by far the fullest description extant of a cabinet-maker's business in the eighteenth century. This vast undertaking was carried on in Aldersgate Street, at "a house with six wings." We learn that four hundred journeymen were employed, including in their ranks joiners, carvers, gilders, mirror-makers, upholsterers, workers in ormolu, and locksmiths. Certainly no other cabinet-maker of the period is known to have owned a business on anything like such a scale; Chippendale's workshop with its "chests of 22 workmen," destroyed by fire in 1755, fades into insignificance. Some idea of the size of Seddon's establishment may be gathered from the annual stocktaking in December 1789, when carpets alone were entered at £9,069, the contents of the upholsterer's warehouse and the wood in hand at £3,293 and £21,702 respectively, while the total amounts to no less than £118,926. The diarist asserts that George Seddon was "for ever creating new forms," which implies that, besides being a cabinet-maker, he was also a designer: and though this assurance must be accepted with some reserve, there can be no doubt that the business was of the first importance. It is extraordinary that, while in 1786 the rooms of London House were filled with all kinds of furniture "from the simplest and cheapest to the most elegant and expensive," out of all that great production only a few modest pieces can now be identified (see Figs. 135-6 and 138).

The proprietor of this great concern was George Seddon, a native of Lancashire, who was born in 1727 (see p. 55). He appears to have set up business at London House, on the west side of Aldersgate Street, about the middle of the century. This town house of the Bishops of London had been rebuilt soon after the Restoration, and when it passed into Seddon's hands it was "a very large commodious brick building" with a spacious inner

¹ His portrait in a family group by Francis Hayman survives, with the house in the background, which he constructed on the ruins of Canons, still faintly discernible through a subsequent over-painting. A typical *nouveau riche* of the time, his ambition was to found a family and set up as a gentleman: he achieved it and his grandson is the Squire Hallett of Gainsborough's "Morning Walk."

² *Tegetbuch einer Reise durch Holland und England von der Verfasserin von Rosaliens Briefe*, Offenbach, 1788 (Marie Sophie von La Roche). *Sophie in London* (1788), translated from the German by Clare Williams, 1931, pp. 173-75.

court and a great gate and porch facing on Aldersgate Street, "the façade being adorned by a row of nine columns." In 1768 a disastrous fire occurred, but the premises were soon rebuilt "on a plan convenient and elegant," and the original name was retained.

Other contemporary references to the premises of Georgian cabinet-makers are thriftily worded and omit all the details we should like to know; for example, Lady Shelburne writes of a visit "to Mayhew and Inch (*sic*) where is some beautiful cabinet-work." Only the German novelist, Sophie von La Roche, supplies anything like a full description. From her enthusiastic account it is possible to form an imaginary picture of Seddon's great emporium. Though primarily a cabinet-maker, Seddon employed a large number of workers in allied crafts, and upholstery—his staff included "a great many seamstresses"—played a large part in his trade, as it did in that of Chippendale before him. The reference to craftsmen "who mould the bronze into graceful patterns" shows that metal mounts were made on the premises, whereas a few years earlier they would probably have been obtained from Birmingham, where Matthew Boulton specialised in fine ormolu.¹ In the basement "mirrors were cast and cut"—that is, they were manufactured by the new process which, superseding plates made from blown cylinders of glass, was introduced from France in 1773. This enterprise was the more remarkable because the British Cast Plate Glass-makers were then in full production in Albion Place.

In another department was seat furniture—chairs, sofas, and stools of every description and degree of elaboration "made of all varieties of wood." A large room was filled with all the finished productions in this line, while elsewhere were assembled cupboards and furniture fitted with drawers, writing-tables, secrétaires, work and toilet tables "in all manner of woods and patterns from the simplest to the most elegant." Among the varieties specially noted are "charming dressing-tables with vase-shaped mirrors," which, though of small size, contain "all that is necessary to the toilet of any reasonable person." Elsewhere was displayed, as one might see in fashionable modern shops of the kind, a "scheme of a dining-room designed both for practical use and for ornament," where the writer was much taken with an elaborate fitted sideboard. Besides the furniture, there was a department for upholstery with carpets and hangings "in every possible material"; and here a great many seamstresses were engaged. Seddon also maintained his own sawhouse, where his stocks of fine imported woods lay piled; and "the entire story of the wood, as used both for inexpensive and costly furniture and the method of treating it, can be traced in this establishment." The proprietor, at that date in his sixtieth year, was, in the writer's view, "a respectable man, even a man of genius," who was "intimate with the quality of Woods from all parts of the earth," knew how to colour them artificially to the best advantage, or to combine their natural hues with taste. As

¹ Matthew Boulton, who employed 35 chasers tooling his castings at his Soho Works, seems to have gradually relinquished its manufacture as unprofitable after he became associated with James Watt, about 1775. See Matthew Boulton, H. W. Dickinson, 1937.

the successful owner of a large-scale business, he catered both for "the needy and the luxurious."¹

A personal call at such an establishment was the normal way of obtaining furniture, but at a time when a visit to the capital was looked upon as a serious undertaking, dwellers in remote districts would sometimes give their orders while on a visit to London and arrange for friends to see their instructions carried out. Thus, in April 1720, Simon Yorke on behalf of his uncle, John Meller, called on "Mr. Hunt,"² the maker of a splendid embroidered bed still in the State bedchamber at Erthig, in Denbighshire, and found that "the Bed as to their Worke hath been finished long since; but the Gilding and Carving is not ready nor will be until the latter end of next week." He asks whether Meller will decide to have the bed, "sent by the Waggon on Monday seven night." At this time James Moore, the royal cabinet-maker, was supplying Erthig with the gilt mirrors and side tables now in the saloon, and the difficulties of transport must have been truly formidable, though the things were sent down "when there was no fear of damage by water on the roads."³ Fragile gilded mirrors eight or ten feet high and tables with delicate gesso enrichments were sent over two hundred miles in waggons by roads, which as the furniture approached its destination became, on the testimony of contemporaries, among the most execrable in the kingdom. It would be interesting to know what steps were taken by the packers to ensure the safety of this perishable freight.

For country houses, furniture was sometimes ordered by post without previous inspection. On this practice and the consequent difficulties there are some interesting sidelights in the *Purefoy Letters*.⁴ Besides a chair-maker at Bicester, who supplied local squires, Mr. Purefoy also patronised two London makers. To Belchier (*q.v.* p. 69) at the Sun in St. Paul's Churchyard he writes in January 1735: "You say you must have £3 11s. for a glasse in a golde frame three foot eleven inches and a half long by twenty four inches, the middle glass to be thirty one inches long. I do leave it to you if you must have so much. Do it at your leisure, but pray let ye glasse be true and you shall have your money so soon as I have ye glasse." An overmantel mirror of these exact measurements is still at Shalstone.⁵ In July 1749 he ordered from Belchier a table, apparently of a kind now known as an "artist's table," and when notifying him of its arrival writes: "We can't open the Draw but do suppose it opens in the two slits down the legs. I desire you will let me have a line next post how to open and manage it, as also what it comes to that I may order you payment." A few days later he acknowledges the instructions and informs Belchier: "I have found the way of the Writing Table w^{ch} stuck together thr' damp." The owner of

¹ Apparently no representation of a cabinet-maker's shop with its stock-in-trade survives from this period, but a colour plate which gives a vivid impression of Morgan and Saunders' premises in the Strand stocked with furniture in the Regency style was published by Ackermann in 1809. (*Repository*, Vol. II, Plate 10.)

² Probably Philip Hunt. See p. 66.

³ *The Chronicles of Erthig*, A. L. Cust, 1914.

⁴ *Purefoy Letters*, edited by G. Eland, 2 vols., 1931.

⁵ Since the above was written the contents of Shalstone have been dispersed.

Shalstone also obtained furniture from Anthony Thomas Baxter at the Naked Boy in Henrietta Street, Covent Garden. Early in 1735 his mother, Mrs. Purefoy, writes to ask him to send down by the Buckingham carrier some patterns for quilting, and, after receiving the patterns, her son writes on her behalf: "My mother would have one of the new fashioned low beds with 4 posts and quilt for the same; she will endeavour to learn how many yards will do." Baxter obviously did not supply upholstery himself, for in the next letter he is directed to inform Mrs. Purefoy "if you have any friend an upholsterer . . . what quantity he thinks it requires."

Further light on this practice of ordering furniture in the country to be sent down from London is supplied by the correspondence of Sir Edward Knatchbull of Mersham Hatch, near Ashford, with Chippendale and Haig with reference to the refurnishing of the Hatch, which was spread over a period of more than ten years. In 1771 a letter from the firm informs Sir Edward: "We have this evening forwarded by the Canterbury Coach two different designs for glasses & frames." These were pier glasses which were to measure over eight feet in height and cost £170 or £180 each, according to the design; but they were not supplied, no doubt because of the large outlay involved. Some of the furniture, including a set of chairs and a marble table, were sent by sea "on board the *Kent*," presumably to Hythe or another local port, by which means the difficulties and risk of road transport were minimised. Chippendale attended in person to give advice and supervise his workmen engaged in the house. In the same year Haig promises on his behalf that he will be at the Hatch "in little more than a fortnight" and conveys his regrets for "being detained so long in the North." Harewood was then being furnished by his firm, and it seems likely that his long absence was in connection with that enterprise. The disadvantages attending on sending the firm's workmen backwards and forwards from London are touched upon by Sir Edward when at last the long-drawn-out undertaking was nearly completed: "As to the Man who put up and coloured the green Paper he was not above two days at work and did it extremely bad went away and left part of his work to be done by the other Man, with whom I find no fault, only that you charge Coach hire as well as . . . travelling w^{ch} is unreasonable to charge both, for had I employed a Person in the Country who could have done every thing just as well as your Man, I sh^d not have been charged a farthing for travelling or Coach hire so I shall expect an abatement in those articles."¹

Sir Edward Knatchbull owned a great house and could afford to patronise a fashionable London firm, but householders of moderate means living in the more remote parts of England would normally obtain their furniture from local makers.² And there is something to suggest that local associations influenced the choice, even in the case of great houses furnished from London. Chippendale was born at Otley in the neighbourhood of Hare-

¹ Several letters from the firm are given in the Appendix of Oliver Brckett's *Thomas Chippendale* but not those from Sir Edward.

² In 1726 Defoe in *The Complete Tradesman* observed that "the chairs of cane are made in London; the ordinary matted chairs, perhaps in the place where they live—Tables, chests of drawers in London."

wood and Nostell, and even if we discount the tradition that "on account of the unusual ability he displayed, [he] attracted the notice of the ancestors of the Earl of Harewood through whose assistance he was enabled to start in business in London,"¹ it is significant that he carried out two of his most important commissions within a few miles of his native place. Vile, again, sprang from a Somerset family and his only known bill, outside the Royal Accounts, is for furniture supplied to a house in an adjoining county (see p. 33). Towards the end of the century many of the subscribers to Sheraton's *Drawing Book* were provincial makers who would supply most of the local demand.

But fashionable London firms were still accustomed to send their productions far afield. In 1802, Mrs. Piozzi was expecting furniture from Ince and Mayhew for "pretty Bryn-bella," her country house in North Wales. Nor was the output of the leading cabinet-makers always confined to England. From early in the period there is evidence of a demand on the Continent for English productions. Giles Grendey exported lacquer furniture to Spain, and Ince and Mayhew printed the explanatory notes of their *Universal System* in English and French, an indication that they sought to cater for the foreign market. A few years later Gillows were sending out furniture from Lancaster "to the plantations," while William Hickey, an attorney practising in India, bought "a very capital billiard table" by Seddon for his house near Calcutta.² It is evidence of the high reputation enjoyed by English furniture abroad that David Roentgen, the famous *ébéniste*, was accustomed to describe himself as *Englischer Kabinettmacher*,³ by which he implied that he made furniture in the English manner, as his father, Abraham, had done before him. A mahogany tripod stand with two tiers of shelves surrounded by fretwork galleries has lately been added to the Murray Collection at the Victoria and Albert Museum (W4, 1942). It is unmistakably in the English rococo style of about 1760, but is stamped on the base with the *ébénistes* mark of Jacques-Pierre Letellier, who became a master in 1747, and was doubtless made as a special order for some French admirers of English fashions.

Particulars of prices paid for furniture, ranging throughout the period, are quoted in the Appendix. Though a reliable ratio is difficult to establish, probably it is safe to say that at about the time of George III's accession such prices should be multiplied at least by four to give their approximate present equivalent. For the celebrated marquetry commode at Harewood (Fig. 118) Chippendale and Haig charged Edwin Lascelles £86 in 1773, while in the previous year John Cobb was paid £63 5s. for the commode supplied to Corsham (Fig. 58), the greater elaboration of the Harewood piece fully accounting for the difference in price. A few years earlier Cobb's partner, William Vile, had charged £71 for the "Exceedingly fine mahogany Secretary" supplied to Queen Charlotte. At this time a price of £100 was highly exceptional for a piece of furniture, though much larger sums, out of all

¹ *Thomas Chippendale*, Oliver Brckett, p. 14.

² *Memoirs of William Hickey*, edited by A. Spencer, 1925, Vol. IV.

³ *Abraham und David Roentgen und ihre neuwieder Möbelwerkstatt*, H. Huth, Berlin, 1928, p. 8, edited by Oliver Brckett.

proportion to the frames, were paid for mirror glass. At the end of the century there was a sharp and general rise in prices caused by the Napoleonic wars and the Industrial Revolution. We find the younger Chippendale charging Lord Harewood £124 10s. for a library table (Fig. 153) in 1796, and that such a price was not exceptional is suggested by his bill of £115 in 1805 for the library table at Stourhead. In 1780 William Gates made four "exceeding superb Tripods or Thermes" to a drawing "chose by the Prince," who was prodigal in these matters as in everything else.

Something remains to be said of the limits within which this work is restricted. A concise handbook of cabinet-makers, joiners, chair-makers, and the like, could doubtless be compiled, and might be a useful work; but it would be incompatible in scope and character with the present undertaking. The names and addresses of craftsmen employed in the making of furniture are to be found in large numbers in contemporary records—trade-cards, advertisements, and London Directories.¹ The trade subscribers to Chippendale's *Director* and Sheraton's *Drawing Book* total over eight hundred. Though the information concerning such makers has been greatly augmented by recent research, anything approaching finality would seem to be precluded. Records comparable to those of the French *ébénistes* do not exist in England, where conditions were quite different. Membership of the Joiners', Carpenters' or Upholders' Companies was confined to craftsmen working in the City of London; nor in the period under review did these companies possess any effective control. About the middle of the century cabinet-makers and upholsterers formed a special society of their own to promote their interests by publishing trade catalogues.² A drawing by T. H. Shepherd shows their premises facing down Aldgate and bearing the sign "Cabinet-Makers Society,"³ but no particulars of this society's membership or organisation are known.

Unlike English cabinet-makers, the French *ébénistes* of the eighteenth century formed a close corporation, and abundant information exists about their organisation. No craftsman in France could open a workshop without having qualified as a master, and to do that he had to enter upon a long apprenticeship and then work as a journeyman for several years. To obtain his mastership he was required to prove his skill by the production of a *chef d'œuvre*, while for admission to the Paris Guild heavy fees were payable. To ensure its members sufficient remunerative work, their numbers were definitely limited, and from 1737 onwards the names of all master craftsmen are enrolled in the *Registres des Maîtrises*. In contrast with English anonymity in this respect, a statute of the fraternity in 1741 ordained that each master should have his own particular mark which should be stamped on all the

¹ The list of "Lesser Known and Minor Cabinet-Makers," etc., given in this volume might be greatly extended and is merely a selection. A number not included here will be found in a list compiled from eighteenth-century advertisements in *Old English Furniture Its Designers and Craftsmen*, M. Harris and Sons, 1935.

² The Society of Upholsterers and Cabinet-makers published *Household Furniture in Genteel Taste* in 1760, and continued to produce catalogues to which Heppelwhite and Shearer, among others, contributed at intervals well into the nineteenth century. Chippendale, Ince and Mayhew and Johnson were among the contributors to the first edition.

³ The drawing, reproduced in *London: City* (Sir W. Besant, 1910, p. 169), was made about 1830, but the premises are obviously of much earlier date.

furniture he produced.¹ The strongly individualistic English trade affords no kind of parallel to this statutory organisation and rigid discipline.

But even in France, the chief authority, François de Salverte, recognises that finality is not really practicable: "Encore ai-je passé sous silence une foule de fabricants secondaires, préférant m'exposer à des omissions mal fondées plutôt que d'encombrer mon livre d'articles inutiles." We have still stronger reasons for following his example. As to the chronological limitations, particulars are given of makers who were working at some time in the eighteenth century, though they may have been born in an earlier or lived into a later age. On the other hand, the illustrations have been confined, with two or three transitional exceptions, to furniture made between 1700 and 1800. The notices of craftsmen are arranged in order of time, so far as it has proved practicable, the last-known date of their activities determining the sequence. This arrangement must inevitably appear somewhat arbitrary, since in the majority of instances the dates of birth and death are not known.

In conclusion, we may glance at the wider significance of these records of Georgian craftsmanship. It is natural to wonder whether such investigations do not exaggerate the importance of their subject-matter—whether, in fact, it is really worth enquiring by whom and in what conditions English furniture of the eighteenth century was made. But apart from its bearing on social history, the furniture of a period so remarkable for its achievements in the domestic arts possesses more than an antiquarian interest and has lessons to teach a later generation. Though Georgian designers may often be justly accused of fallible taste—and at times even of vulgarity—the instinct for balance, proportion, harmony of line and the use of appropriate ornament was stronger and more widely diffused than at any other period throughout the whole evolution. Of the examples represented in these pages, it may be claimed that a large majority are not merely in a style but *have* style in a wider sense, a quality hard to define but easily recognised. And many of those dating from between the rise of the Classical style in the early years of George III, and its more austere and archaeological revival just before 1800, are in a high degree elegant. If elegance, as a modern critic affirms,² is "nothing but design made extremely obvious and so purged of all complexity that it can be exposed in the lines and proportions of a piece of furniture," it is an attribute which unfortunately has long since ceased to be associated with cabinet-making. Partly these qualities are explained by an inherited tradition of craftsmanship, rules and practices derived from long experience; though this leaves out of account the talent, sometimes amounting almost to genius, of the individual craftsman.

Moreover, furniture and household decoration were then taken seriously by a cultured and cosmopolitan society, so that, by the end of the century, they had become the concern "of every polite nation in Europe." They had a recognised if relatively humble status among the arts, nor was the distinction between applied and fine art so definite as it subsequently

¹ *Les Ebénistes du XVIII^e siècle*. Comte François de Salverte, 1923.

² *An Introduction to French Painting*, Allan Clutton-Brock, 1932.

became. By leading firms draughtsmen of ability, even perhaps with pretensions as artists, were retained to provide original designs which, in some cases, were subsequently engraved. Matthias Lock, in whose draughtsmanship the quality is remarkable, thus placed his fertile imagination at Chippendale's command; while Edward Edwards, A.R.A., Walpole's protégé, though his mind was set upon painting, "drew patterns for furniture" at Hallett's, the fashionable cabinet-maker's, in his youth. Subsequently he opened an evening school, where he taught drawing "to several young men who later arrived to be artists, or to qualify themselves to be cabinet or ornamental furniture makers," alternatives which suggest that the designing of furniture was regarded as a branch of the graphic arts.¹ The younger Chippendale, who possessed "great ability as a draughtsman and designer," also exhibited pictures at the Royal Academy.

And from early in the century distinguished architects were accustomed to design furniture. Apart from William Kent's activities of the kind, Vardy, Gibbs, Flitcroft, and Chambers all gave some attention to the subject, and at the end of the century Henry Holland produced a number of distinguished designs. But Robert Adam is, of course, the outstanding instance of the fashionable architect who took under his ægis not only interior decoration, but the whole domain of domestic equipment. Even allowing for the assistance of draughtsmen in his office, the number of highly finished and delicately coloured designs for furniture which must be attributed to Adam's own hand remains astonishing, and witness to the importance he attached to it as part of his decorative schemes. Whereas for the inlaid masterpieces at Harewood Adam's drawings are not forthcoming, and there is nothing to declare his responsibility in Chippendale's bills, the collaboration between cabinet-maker and architect is clearly established in the case of Kenwood, William France heading some of the most important items in the accounts "the underwritten articles are what I perform'd from Mr. Adam's designs."

In an age of mass production and standardisation, the craftsman's individual gifts are restricted, though already functional furniture designed on severely utilitarian lines is becoming obsolete, and there is a tendency to revert to decoration which can only be made by hand. But even if the craftsman's rôle must remain limited, the close co-operation between decorative designers, architects, and makers of furniture was not necessarily superseded permanently by the Industrial Revolution, and from a revival of this practice may at last emerge a contemporary style true to its own age and yet possessing vital contacts with the past.

RALPH EDWARDS.

¹ *Edward Edwards, A.R.A. (1738-1806). Country Life, Vol. LXVII, June 7th, 1930.*

JOHN PELLETIER

Fl. circa 1690-1710

THE name of John Pelletier, carver and gilder, appears in 1690 in the Royal Accounts, and his bills give particulars of carved and gilt frames for tables, stands, screens, and mirrors supplied to the Crown in William III's reign. Two sets of stands at Hampton Court Palace can be assigned to him on the evidence of his accounts (Figs. 2 and 3).

For carving and gilding six pairs of large stands at £30 per pair—£180.

For carving and gilding two pairs of large stands—£70.

They appear in Pyne's¹ illustrations of the Ballroom and Tapestry Gallery, and these "handsome gilt candelabra" are also referred to in the text. One of these sets was provided in accordance with a warrant dated October 25th, 1701, "for the new gallery" (Queen's Gallery). Pelletier was presumably of French origin and his stands, which are of very high quality in design and carving, closely follow contemporary Louis Quatorze models. The scrolled bases of the fine fire-screen at Hampton Court Palace (Fig. 4) are identical with the base of the stands and warrant an attribution of the screen to Pelletier.

In the accounts of the Dukes of Montagu the name of Thomas Pelletier, carver and gilder, appears between 1708 and 1710, as supplying frames for Boughton.² (*Illustrations*, pp. 83-84.)

GERREIT (GERRIT) JENSEN

Circa 1680-1715

THE activities of Gerreit Jensen, cabinet-maker to the Royal Household, extend over four reigns, from that of Charles II to the end of Queen Anne's. He was apparently of Dutch or Flemish origin, though his name is often found anglicised to Garrett Johnson in contemporary records. Phillips, in his *Annals of the Joiners' Company*, quotes instances of "Gerrard" or "Garrett" Johnson being fined by this company in the late seventeenth century: "Gerrard Johnson (liveryman of the Joiners' Company in 1685) was fined in 1695, and one Garrett Johnson purchase dhis freedom from the city in 1667, and gave the Company a fine of thirty shillings."

Jensen's first bill in the Royal Household accounts is dated 1680, and gives particulars of a gift of furniture to the Emperor of Morocco. He was one of the London craftsmen engaged for the fitting and decoration of Chatsworth as rebuilt by William Cavendish, fourth Earl and later first Duke of Devonshire,³ and his name appears as having provided the glass for the south and east fronts between 1688 and 1698. He was also paid in 1692

¹ *History of the Royal Residences*, 1819.

² MS. account book of Marc Antoine containing accounts of the Duke of Montagu. (Formerly in library at Hartwell House.)

³ Francis Thompson, *The Connoisseur*, Vol. XCVI, 1935.

for "glass for the door of the great chamber¹ and for japanning the closet."² The "door," which is a mirror framed in an architrave matching the other doors in the room, was provided by Jensen, but the panels of glass were replaced by a single sheet by the sixth Duke and his architect Wyattville. The framework surmounted by an entablature and carving remains. This work is detailed in Jensen's bill as follows:

For ye glasse door containing 8 glasses, 4 of them of 40 inches and 4, 29 inches each, for ye moulding w^h goes round, and partell the glasses and ornaments—£105.

For ye woodworke of ye doors and fixing it, and ye plint underneath and ye hollow that goes round—£2 10s.

Jensen also supplied the chimney glass for this room; and the decoration of the "Japan closet" (now called the State sitting-room). As described by Celia Fiennes, this room was wainscoted with "hollow burnt Japan" (incised lacquer) interrupted by mirror glass at each corner. Jensen was paid for "framing moulding, and cutting of the Japan, and joyning it into panels." Unfortunately, the Japan Closet was dismantled in 1700, when the adjoining Elizabethan part of Chatsworth lying to the west was pulled down.

No trace is left of the panels "richly beautified with Indian Paint, where there are figures of Birds as drawn by the Native Indians."³ The sides of two chests in the State drawing-room japanned with peacocks and other birds are probably survivors of the decorations of the Japan closet. These panels of exotic birds, with their background of flowering shrubs, answer contemporary description, and it is obvious from the breaks in the design that they were adapted, not originally made, for their present use. Jensen's name (anglicised to Johnson) appears in the *Diary* of the first Earl of Bristol, where he is paid for a black set of table and stands.⁴

From the Royal Household accounts it can be gathered that Jensen's furniture was decorated with marquetry or japan, and in a few instances inlaid with metal, and that he supplied mirrors framed in ebony, olivewood, and japan. Two pieces of furniture at Windsor Castle, dating from William III's reign and enriched with "fine" or arabesque marquetry, can be attributed to Jensen, a writing table and a cabinet with glass doors. The writing table (which has a folding top and is inlaid on the top with a crown and cypher) corresponds to an item in Jensen's bill in 1690⁵ (Fig. 7).

The cabinet, also overlaid with arabesque marquetry, is probably the "glass case of fine markatre" supplied for Queen Mary's use at Kensington in 1693. The Royal Household accounts in William III's reign show that Jensen supplied mirrors and glass panels for Hampton Court Palace. The mirror at Hampton Court, with its cresting enclosing the Royal cypher and crown in blue glass, can be assigned to Jensen, on the evidence of his bill (in 1699) for "a pannel of glass 13 feet long with a glass in it of 52 inches with a Crown and cypher in glass and other ornaments."

¹ Now known as the State dining-room.

² Chatsworth Building Accounts (MS.), Vol. I, p. 80

³ C. Leigh, *Natural History of Lancashire, Cheshire and Peak*, Book III, p. 45, 1700

⁴ May 25th, 1696. Paid to Mr. Gerreit Johnson, ye cabinett maker for ye black set of ye glass, table, and stands, etc. *Diary of John Hervey, first Earl of Bristol* (published 1894), p. 143.

⁵ October 30th, 1690. For her Ma^y service at Kensington. For a folding writing table fine markatre with a crowne and cypher £22 10s. (Originally at Kensington. The spiral legs are new, the stretcher extensively restored.)

An inventory of the goods in "her late Maj's Lodgings of Blessed Memory" at Kensington in 1697 mentions tables, looking-glasses, and stands, the frames all inlaid with metal, which were "bespooke by the Queen and came in after her death from Mr. Johnson." A desk-table at Windsor Castle, inlaid with metal and bearing an ebony plaque inlaid with the cypher W.M., is doubtless the "fine writing-desk table inlaid with metall" supplied by Jensen in 1695; since Jensen appears to have been the only craftsman of this period in England employing the Boulle technique of metal inlay. A closely similar table at Boughton, made for Ralph, first Duke of Montagu (1638-1709), is also to be assigned to Jensen. The Duke had purchased the Mastership of the Great Wardrobe in 1671, and held this office (which brought him into close contact with the Royal tradesmen and purveyors) until 1685, and again from 1689 to 1695. There is an entry in Jensen's account in 1699-1700 for sending a servant to "pollish and whiten a Beuro inlaid with metall." Several existing pieces are decorated with "fine" or arabesque marquetry, which is very accomplished from the technical standpoint, while the design is obviously indebted to French models.¹

The interest taken by William and Mary in furniture supplied to them is suggested by an entry in Jensen's accounts in 1696: "For two modell of a desk and table—£6." The following extracts from the Royal accounts give an idea of this range of his activity:

1685. A table, stands and looking glass and covers for the table, and stands, for her Ma^y Bedchamber at Whitehall—£18.

1690 (For Kensington.) For cutting a large Indian drum and making a tea-table and a frame to it carved—£2 10s.

1693. For a large Bouro of fine markatre wth drawers to stand upon the topp, carved and gilt pillars—£80.
For a glass case of fine markatre upon a cabinett with doors—£34.

1700. For a step for ye top and a cabinett—14s.

From the building accounts of the Royal palaces in the reign of William and Mary it is evident that Jensen had the monopoly of supplying fixed mirrors over the chimney-pieces and in the window piers in the Royal palaces. He is referred to as "cabinett-maker and glasse-seller" in a document reappointing him cabinet-maker to the Crown, and mirrors, both fixed and movable, figure largely in his accounts.

In the reign of Anne, the furniture supplied by Jensen is less expensive and elaborate, and japanning supersedes marquetry as decoration. His will, dated August 15th, 1715,² shows he had two houses and a warehouse in St. Martin's Lane, and a notice in the *Daily Courant*, earlier in the year states that Jensen had "left off trade."³ Part of his career falls within the chronological limits of this survey, though strictly he is not a "Georgian" cabinet-maker. (*Illustration*, p. 85-86.)

¹ William III's writing table is parallel in form to a French example in the Musée des Arts Décoratifs, Paris.

² Some interesting extracts from the will are quoted by Mr. R. W. Symonds, *Connoisseur*, Vol. XXI, May 1935, of William and Mary, in which he is referred to as "cabinett-maker and glasse-seller."

³ *Daily Courant*, May 2nd, 1715; quoted in "The Work of Gerritt Jensen at Chatsworth," by Francis Thompson, *Connoisseur*, Vol. XCVI, October, 1935.

⁴ Two extra illustrations of Jensen's work have been included in this edition.

THOMAS ROBERTS (fl. circa 1688-1714) AND RICHARD ROBERTS (fl. circa 1714-1729)

THOMAS ROBERTS, joiner, supplied the Royal palaces with seat furniture and fire-screens during the reigns of William and Mary and Anne. The most important single item in the accounts is a "large rich fire skreene, the top piece carved both sides into leaves and ciphers, the pillows (*sic*) into festoons and flowers and two firepotts on top, the two claws into Lyons and mouldings and foldings, the bottom rail in festoons and flowers," which was supplied in 1697¹ for Windsor Castle. In the same year he provided another large, handsome fire-screen of walnut, which was "made suitable" to the stools he had already supplied for the Long Gallery at Kensington. Roberts was also employed at Chatsworth, and the Whildon account books record the payment to him in 1702 for "walnut armchairs, two large saffaws and six bankettes," "all carved, with mouldings carved round the seats." The long stools (Fig. 10) have the same unusual feature of carving upon the moulded seat rail. A walnut armchair at Hardwick Hall has underframing similar to a pair of stools at Hampton Court made in 1700-1 by Roberts and described in his bill of that date.² The resemblance between the underframing of the gilt day-bed at Penshurst,³ which has the same inward scroll ("horsebone") and waved stretcher as the Hampton Court set, suggests the authorship of Roberts. These examples reveal him as an able craftsman with distinctive characteristics in the treatment of ornament, notably in the foliated scrolls on the seat rails. The influence of contemporary French design is apparent in some of his surviving work. From the charges in his bills he would seem to have specialised in chairs, stools, and screens. After 1714 Thomas Roberts is succeeded in the Royal accounts by Richard Roberts, who is doubtless the Richard Roberts of the Royal Chair in Marylebone St. who took out an insurance policy in 1723.

The following notice has been quoted by Mr. R. W. Symonds from the *London Journal* of October 19th, 1728: "On Wednesday night some rogues attempted to break into the kitchen windows of Mr. Roberts' house, chairmaker to his Majesty, in Air Street by Piccadilly; but were disturbed by a maid servant, who happened to be washing; so that the Villains were obliged to make off before they had compleated their Design." As the accounts show that Richard Roberts was employed by the Crown at that date, it was his house into which the thieves attempted to break, and it seems likely that he was the son of Thomas. In the following year a craftsman named Thomas Roberts sent in to Sir Robert Walpole a bill for £1,420 8s. 7½d. for work done at Houghton.⁴ His connection with the firm of Royal tradesmen has not been determined, but it is possible that the elder of the Robertses in the service of the Crown sent in this large bill after his retirement, as it

¹ This screen cost £8 and the gilding of it £7. Thomas Roberts also supplied for the Coronation of Queen Anne a "rich chair of state, the top of the back carved with a lion and unicorn and shields, cypher and crown, and sceptres, the lower part carved rich and all gilt"

² "The foreparts carved horsebone, French feet and four rails, covered in crimson rich genoa velvet fringed with crimson ingrane twisted silk fringe"

³ Illustrated Dictionary of English Furniture, Vol. II, Plate VIII.

⁴ *Country Life*, Vol. XLIX, January 15th, 1921.

seems very unlikely that a second Thomas Roberts, prominent enough to have been employed on a large scale at Houghton, flourished contemporaneously with the Royal tradesman.

On October 21st, 1717, Richard Roberts received a warrant to "provide eighteen chairs with bending backs and girt web bottoms for His Majesty's dining-room," and that maker's relative account specifies "eighteen chairs made of the best walnut-tree bended backs fully carved and polished." This description is supplemented by an entry in the Receipts Book: "Received from H.M.'s great Wardrobe, eighteen walnut-tree chairs, India backs and girt web bottoms and silk upon that, for H.M.'s eating room at Hampton Court." These chairs have been identified with the remainder of the set in Hampton Court Palace (Fig. 9). Although before the publication of this bill similar chairs were invariably dated about 1700, the identification seems justified in view of the references to the backs which are termed "India" and "bended." The former description must relate to the pierced carving on the splat, which is of Indo-Portuguese character, while "bended" refers to the curvature of the back. (*Illustrations*, pp. 87-88.)

JOHN GUMLEY AND JAMES MOORE

GUMLEY's name appears as a glass manufacturer and cabinet-maker during the reign of William III, and in 1714 he was in partnership with James Moore, cabinet-maker, until Moore's death in 1726. The firm then becomes "John Gumley and William Turing." A year later John Gumley's name disappears, the business going under the names of Elizabeth Gumley and William Turing. In distinguishing between the partners, Gumley is especially associated with the making of mirrors, while certain pieces of furniture in the Royal Collection are incised with Moore's surname. It will be convenient to treat the partners separately.

JOHN GUMLEY

Fl. circa 1694-1729

UNLIKE the large majority of English cabinet-makers whose names are unrecorded outside the references to them in accounts, John Gumley makes an appearance in the larger area of literature and journalism. Sir Richard Steele inserted a notice (a puff) in *The Spectator* and in *The Lover*. Gumley made a fortune, and owned Gumley House in Isleworth; and his daughter and sole heiress, Anna Maria, carried her fortune and Gumley House in marriage to William Pulteney, Earl of Bath, the friend and rival of Sir Robert Walpole. Anna Maria Gumley (to whom Lord Hervey denied "any one good and agreeable quality but beauty") is tartly characterised by her contemporaries. She is described as Pulteney's "vixen" and his "ennobled doxy"; and Pope indicates defects in her character in his

poem *The Looking-Glass* (1717), where he calls for a magic mirror that would reflect the truth:

"Could the sire, renowned in
glass, produce
One faithful mirror for his
daughter's use!"

The earliest notice of Gumley appears in the *London Gazette* (June 21st, 1694), and *A Collection for the Improvement of Husbandry and Trade* (April 6th, 1694), where the sale is advertised of "all sorts of cabinet work, as Japan Cabinets, Indian, and English, with Looking Glasses, Tables, Stands, Chest of drawers, Screutores, writing Tables and dressing suits of all sorts." Payment to Gumley for a bureau and some china is recorded in the expenses of the first earl of Bristol in 1700. In 1705 he set up a glass house at Lambeth. A rival firm, the Bear Garden House, attempted to obtain an order for the closing of Gumley's factory, but the Bill for the suppression of all new glass houses was defeated in 1707. In the exchange of hostilities conducted by means of petitions to Parliament, Gumley states that looking-glass manufacture had improved since his firm started, while the Bear Garden House retort that Gumley is "no true inventor" and that he "still sells glass in his shop in the Strand and the rest of his partners are merchants and tradesmen in the city, and none of them ever bred up in the Art or Mystery of making glass." Richard Steele, writing in *The Spectator* (1712) of the debt of the glass trade to the "witty and inventive Duke of Buckingham," maintains that everyone would prefer to deal "with my diligent Friend & Neighbour Mr. Gumley, for any goods to be prepared and delivered on such a day" rather than with "that illustrious Merchant."

Gumley is still prominent in the press advertisements in the reign of George I. The *London Gazette* announces that he has taken all the upper part of the New Exchange in the Strand and furnished it as a looking-glass shop, and a notice of this venture also appears in *The Lover*.¹ In the following year,² Richard Steele describes Gumley's gallery over the Royal Exchange in detail. He writes of it as "a place where people may go and be very well entertained, whether they have or have not a good taste." He concludes by saying that "we have arrived at such perfection in this ware, of which I am speaking, that it is not in the power of any Potentate in Europe to have so beautiful a mirror as he may purchase here for a trifle." Other furniture was also displayed. "In the midst of the walk are set in order a long row of rich tables, on many of which lie cabinets, inlaid or wholly made of corals, ambers, in the like Parts." Besides this warehouse Gumley had a house and shop in Norfolk Street.

A mirror framed in glass borders, which hangs in the Public Dining-room at Hampton Court Palace, has "Gumley" carved on the gilt slip intersecting the glass panels of one pilaster (Fig. 15). The names of Gumley and Moore appear among the royal tradesmen immediately after the last bill of Gerret Jensen in 1714. Among the bills in the Lord Chamberlain's office from August 1714 to Michaelmas 1715 is an entry from Gumley and Moore's account for supplying "a large glass in a glass frame and ffitstoon finely done with

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² *The Lover*, May 13th, 1715 (No. 34)

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carved and gilt work £149." Gumley, who also supplied at the same date "a large glass in a gilt frame and top," is doubtless the maker of the fine mirror in the King's writing closet, which is framed in gilt pilasters and surmounted by a shaped pediment crowned by an eagle. The inscription "John Gumley, 1703" is scratched upon the lower part of a mirror (Fig. 13) at Chatsworth. There are two mirrors of this date in the State Bedroom, measuring about twelve feet in height; the bevelled frame is divided into sections, the joints of which are banded by glass ornaments, some of sapphire blue glass. In the tall cresting the arms of the first Duke of Devonshire are worked in shaped and engraved glass in the one mirror, and the Garter star in the other (Figs. 13 and 14). These are the mirrors referred to in Whilden's account book in 1703.¹

The furniture supplied in 1729 by "Mrs. Elizabeth Gumley and Co.," cabinet-makers for George II, did not meet with the approval of the Comptroller of the Great Wardrobe, and a large proportion of their bill was considerably abated. In *The Daily Journal*, December 20th, 1729, we hear that "upon the Comptroller of the Great Wardrobe inspecting the work said to be done by Mrs. Elizabeth Gumley and Company, Cabinet Makers for his Majesty at St. James's and Kensington, in the quarter ended at Michaelmas, 1729, he found at the last Place the much greater part of their charge not done at all, and both there and at St. James's, he found very little work done in the manner they charged: so that in the whole, after allowing such a Price as, according to the said Comptroller's best Judgment, the Nature of the Performance deserv'd, he thought there might reasonably be abated out of their bill, which amounted to £512 12s., the sum of £361 10s. 6d." Finally, a letter to the Duke of Montagu records that "Mrs. Gumley and Mr. Turing were no longer to be employed as tradesmen for the Wardrobe on account of their notorious impositions."

In his will (quoted by Mr. R. W. Symonds, *Country Life*, February 27th, 1942, p. 406) he gives "my daughter Pulney" £1,000. His eldest son, George, is described as "very profligate and disobedient" and "not fitt to be trusted with an Ample fortune." He was allowed £150, on condition that "he doth not obtrude himself upon or molest my wife"; and to his other two sons, John and Samuel, Gumley left, as "Joint Tennants" for life, "all my said Reall Estate (except my Capitall Messuage at Thisleworth . . .)" on the decease or re-marriage of his wife, Susan. His house at Isleworth was entailed on his second son, John, who also succeeded to Gumley's share in the business of Richard Hughes and Co., plate-glass manufacturers of Vauxhall.

Gumley bequeathed to his mother (Mrs. Elizabeth Gumley) "the use and Benefitt during her life" of the "Goods and Stock-in-trade at his Glass Warehouse at the New Exchange in the Strand." She had been in partnership with him and continued the firm after his death. (*Illustrations*, pp. 89-91; also Moore and Gumley, p. 99)

JAMES MOORE

Fl. circa 1708-26

JAMES MOORE, unlike his partner Gumley, did not advertise, and the sole reference to him in the press is a notice of his death in 1726.² The earliest reference in accounts occurs

¹ 1703 Paid Mr. Gumley for two large Looking glasses £200. Paid Mr. Chadwick for going to Chatsworth with ye glasses £16.

² James Moore, cabinet-maker to his late Majesty, died 1726. *British Gazetteer*, October 22nd, 1726.

in the Duke of Montagu's domestic expenses in 1708, and in 1710 entry is made in the Earl of Bristol's *Diary* for "glass piers & sconces."¹

Moore adopted the practice, apparently peculiar to him, of incising his name on some pieces of his gilt gesso furniture.² His name is found on a set consisting of a gilt gesso table and stands of unusual design in the Queen's Audience Chamber at Hampton Court Palace (Figs. 25 and 27). The table rests upon straight legs relieved by a fret on the frieze and arched rails which centre in the front in a pendant once carved with the Royal cypher of George I³ (Fig. 24). A gilt gesso table in the Queen's Bedchamber at Hampton Court, supported on straight legs delicately patterned with repeating ornament and finishing in lion paw feet, is also the work of the partners, Moore and Gumley, between August 1714 and Michaelmas 1715. In the firm's account there is an entry of a "table and stand with Indian tops and the frames finely carved and gilt." The gilt table on the Ministers' Staircase at Buckingham Palace also bears the crowned cypher of George I on the apron and on the top. The rose and thistle are carved on both these members and the top is further enriched with foliate strap-work in gesso. Above the crown is incised the maker's name⁴ (Fig. 18). Two gilt tables at Windsor Castle show Moore's liking for experimental design in the treatment of the rectangular legs, which finish in bulbous carved feet. A table at Boughton (Fig. 31)⁵, very closely corresponding with these examples, is an instance of the employment of James Moore by the second Duke of Montagu (who was master of the Great Wardrobe). In some recently discovered account books of the Duke of Montagu's agent the name of James Moore⁶ occurs twice, and it seems probable that the second payment may be for the gilt chest on a stand, the most important example of this kind in existence (Fig. 22).

At Erthig in Denbighshire, a house bought about 1718 by John Meller, citizen and draper of London, there is an account of purchases extending over four years and receipted by James Moore (1722 to 1726), which includes mirrors, sconces and "a silver table with a glass top and coat of arms cut in it." The table (Fig. 30) has the arms of Meller cut in the glass top; the gesso frame is carved in low relief and silvered. A second gesso table, which is gilt, is probably by the same hand, as the detail of the frieze is very similar. It is probable that all the group of early Georgian mirrors⁸ are from the firm of Moore and Gumley, though only one, the "fine large sconce silver framed" (Fig. 32), is invoiced in the Erthig accounts in 1723.

¹ 1708. To Mr. James Moore for a walnut-tree chest—£8 10s.

1711. December 22nd, to Mr. James Moore, cabinetmaker as per Bill—£44 16s. 6d. *Diary and Expenses of the first Earl of Bristol*.

² *Dictionary of English Furniture*, Vol. III, p. 1.

³ The pendant is broken, and only the crown and upper part of the Garter ribbon remain.

⁴ This table and a pair of tables of the same date in the Marble Hall, also by Moore, were brought from Kensington Palace in 1912.

⁵ Attributed to James Moore in "Furniture at Boughton" *Country Life*, Vol. LXXVII, March 16th, 1935.

⁶ MS. account book of Marc Antoine, containing expenses of the Duke of Montagu, formerly in the library at Hartwell House, Bucks.

⁷ Argent, three blackbirds sable, beaked and membered or, on a chief indented of the second.

⁸ Illustrated in *Country Life*, Vol. LXVII, March 22nd, 1930, p. 442.

A gesso table formerly at Stowe can be convincingly assigned to Moore on the evidence of style (Fig. 20). The top bears the cypher and baron's coronet of Richard Temple, Lord Cobham, and as he was created Lord Cobham in 1714 and a Viscount in 1718, the table can be dated within five years. The deep apron has Temple's crest and coronet in the centre. A comparison with the side table at Buckingham Palace (Fig. 18) signed by Moore proves that the Stowe example is also from his workshop, the design of stretchers, legs, and frieze in both pieces being almost identical. In a fine set of gilt gesso chairs and two settees, which were part of the magnificent furniture of Stowe, the treatment of the interlacing patterns in the fretwork so closely resembles that on Moore's authenticated furniture as to suggest his authorship, and, being contemporary with the table, it is obviously probable that this set was obtained from the same source.

The few pieces which can be attributed to Moore by the evidence of accounts and by his occasional signature are all of high quality and distinguished by rich treatment of carving and gesso detail. A peculiar feature is the straight leg or support in certain pieces (Figs. 24, 27). An alternative support is a tapered baluster with a foliated and scrolled projecting member at the top (Figs. 17-21). He seems to have been a designer of considerable originality whose productions do not accord closely with contemporary fashions. Moore's entire stock is advertised to be sold in the *Daily Post*, July 1st, 1728.

At the close of his career he evidently carried out William Kent's designs for furniture for the "new apartment" designed by Kent at Kensington, for in the firm's accounts 1723-25 "four large sphinx stands for tables" and two "fine sphinx table frames" are entered as supplied for that palace. In Pyne's illustrations of Kensington Palace a marble slab supported by couchant sphinxes is shown in the old dining-room, while there are four small tables or stands of similar design in the Cupola Room, another similar table being shown in the Queen's Bedroom. One of these tables Pyne describes as "one of the best specimens of furniture that we have found in any of the palaces."¹ In the first quarter of the eighteenth century, Moore and Gumley were certainly among the most prominent of English makers, and their authenticated productions are marked by originality of design and technical excellence. They are grandiose and baroque in character, palatial furniture perfectly congruous with the Palladian interior decoration of that lavish age.

Moore lived in "Short's Gardens, St. Giles in ye Fields." He died "of a Wound on his Head, which he received by a Fall as he was walking in the Street," and left his son James "my materials of Trade, namely Wood and Tools at ye election of my wife Elizabeth, if she follows the trade to pay him one Hundred pounds and she keeps the materials." James Moore, the younger, was appointed cabinet- and chair-maker to Frederick, Prince of Wales, in 1732, and died in 1734. (*Country Life*, February 27th, 1942, p. 407. Letter from Mr. R. W. Symonds.) (*Illustrations*, pp. 92-98; also Moore and Gumley, p. 99)

¹ "There can be no doubt that it was designed by Kent." *Royal Residences*, Vol. II, p. 84

BENJAMIN GOODISON

Fl. circa 1727-67

BENJAMIN GOODISON, whose activities also coincide with the reign of George II, was at the Golden Spread Eagle, in Long Acre, in 1727, and supplied furniture to the Royal palaces between about 1727 and 1767. He was also employed by Thomas Coke, first Earl of Leicester and builder of Holkham. Attached to a bill for tables, stands, and a picture frame is a letter from Benjamin Goodison which says: "The Table for the Drawing Room is in forwardness, but I thout your Lordship wo'd not chuse to have it finisht till the chairs and other furniture was done for it."¹ There are carved and gilt tables and chairs at Holkham so strongly reminiscent of his style that it can scarcely be doubted they were made by Goodison. He also supplied the brasswork on the great porphyry sideboard at Holkham,² and in 1740³ charges an unexpectedly large sum "for the use of three chandelier Branch to burn lights in the Greenhouse on Mr. Coke's birthday." He was also employed by the fourth Earl of Cardigan and his wife for furnishing Deene Park in Northamptonshire and Dover House in London. The accounts, which date from 1739 to 1745, include chiefly picture frames, small items, and repairs. In January 1741 he supplies "a carved and gilt dolphin table frame to match another." In that year he also supplies a new glass and allows for an old glass, recording in his bill that he is "above 2 pounds a looser."⁴

The first and second Viscounts Folkestone bought between 1736 and 1775 for Longford Castle what is now one of the finest collections of Georgian furniture; and its interest is increased by the survival of the purchasers' account books. The bulk of the heavier furniture for this house was supplied by Benjamin Goodison between 1737 and 1747. He was employed exclusively for furnishing the Picture Gallery, and the mahogany and gilt pedestals ranged along the wall are probably by him. The pair of pedestals of parcel-gilt mahogany (Fig. 42), which are headed by a bust of Hercules bearing an Ionic capital and carved on the front panel with the hero's club and bow, may also be assigned to Goodison. The modelling of the busts is remarkably fine. Lord Folkestone was furnishing and decorating the gallery in 1739-40, and what he laid out in this room included:

283 yards of green damask	£160
Goodison	£400

The total amount was £1,250.

On the evidence of this entry (in 1740) the seat furniture of this room, consisting of a set of two day beds, two long stools and eight lesser stools, has been assigned to Goodison⁵ (Figs. 37-38). The frames of this set are of mahogany with the carved detail parcel-

¹ Information supplied by the late Mr. C. W. James

² C. W. James, *Chief Justice Coke*, p. 278 (1929).

³ Holkham Household Accounts (1740).

⁴ MS. Account book of the fourth Earl of Cardigan, February 7th, 1741, "a new glass to a chimney frame and painting the frame white and fixing the glass with an allowance for your old glass by which above 2 pounds a looser—£2 2s."

⁵ Christopher Hussey, *Country Life*, Vol. LXXI, December 12th, 1931, pp. 679-80. In the same account book is entered in 1740 the purchase of 283 yards of green damask with which the set is covered.

gilt; the green damask upholstery, which was supplied by the maker, passes beneath the fretwork on the seat rail, which is applied over it. The gilt side tables in the gallery (which are of two varieties, one having eagle-headed legs) may also be credited to Goodison. In his estimate of expenses Lord Folkestone included £15 for three "marble tops," which probably refers to the slabs surmounting these tables. The disappearance of Goodison's name from the Longford Castle accounts coincides with the advent of one "Griffiths, Cabinet Maker," who had been his assistant.

At Hampton Court Palace several pieces can be assigned to this maker on the evidence of the Royal accounts, notably the brass octagonal lantern headed by a Royal Crown on the Queen's Great Staircase, which cost £138 in 1729. Among the new furniture supplied by Goodison for the Prince of Wales's apartments were "three glass sconces in carved and gilt frames, with two wrought arms each, for the Prince of Wales." These small mirrors, carved with the Prince's plume of feathers, hang in the Prince of Wales's Room (Fig. 39). The gilt stands "carved term fashion" (Fig. 41), which were supplied at the same time, finish in female heads supporting an Ionic capital. A tall carved and gilt mirror (which was stored for many years at Kensington Palace and now hangs in Buckingham Palace) was also probably made by Goodison for the Prince.¹

Among the items in his accounts for the Royal Family are a number of mirrors, carved and gilt tables, and "frames," and parcel-gilt mahogany furniture. The most important pieces recorded are the following:

For the Prince of Wales's apartments at St. James's (1729-33).

A large pier glass in a tabernacle frame gilt—£50.

For the Prince of Wales's Library at St. James's.

Two large mahogany bookcases with glass doors, brass pilaster mouldings and large brass handles—£64.

For their Majesties' at St. James's (1733-40).

For four carved and gilt ornaments over the chimney with Branches to do to hold china—£30.

A carved and gilt table frame for a marble top with festoons and ornaments (1756)—£13 15s.

A mahogany commode chest of drawers, ornamented with carving and wrought brass handles to do, and lifting handles (1758-59)—£16 16s.

Of the furniture supplied by Goodison to the Royal Family,² the more important items were for Frederick, Prince of Wales, and several pieces are described as "richly carved" or "enriched with carving and gilding." In his will Goodison states that the Prince was "indebted unto me in a considerable sum of money." The gilt stand to a Japanese lacquer cabinet at Windsor Castle is probably by Goodison, who supplied the Prince of Wales with "an India Cabinet, right old Japan, with a carved and gilt frame." At Frederick's death Goodison hung the mourning chambers with black, and in his bills at the Record Office there is a charge for the Prince's coffin.

Earl Spencer has drawn attention³ to the considerable patronage which Goodison enjoyed from Sarah, Duchess of Marlborough, "who employed him in her many houses."

¹ H. Clifford Smith, *Buckingham Palace*, Fig. 233 and p. 232.

² A large mahogany barrel-organ case at Buckingham Palace was made for the Crown about 1735, probably by Goodison, and decorated by William Vile in 1763. See *Dictionary of English Furniture*, Vol. III, p. 14 (Fig. 24), and *Buckingham Palace*, Fig. 69 and p. 78.

³ *Country Life*, March 13th, 1942, p. 517.

In July 1740 she bought a house in Dover Street, belonging to Lady Westmorland, in order to give it completely furnished to her granddaughter, Isabella, Duchess of Manchester. Goodison bid for the house and secured it for £1,915, and the Duchess of Marlborough gave him £21 "for buying it so extreamly cheap." His bill for alterations in the house, which was fitted "up" by the architect, Henry Flitcroft, amounts to £75, most of his charges, apart from a number of inexpensive chairs, being for repairs and carpentry. Goodison also provided chimney- and pier-glasses and several marble tables with walnut frames.

At Alnwick Castle there is a small mahogany dressing commode¹ with large handles of gilt brass and lion-headed consoles at the angles, which was made for Sir Hugh Smithson, later Duke of Northumberland. It is described in a letter from Lady Elizabeth Smithson of August 8th, 1740, as "a French set of Drawers of Mahogany, much ornamented with Brass gilt," standing between the windows in Sir Hugh's dressing-room and "covered with marble." This piece may be assigned to the same maker as a mahogany commode at Goodwood, which is one of the masterpieces of English baroque furniture. The front and sides are faced with child-headed consoles superbly modelled.² There is another at St. Giles's House, which has similar consoles but is plainer in style. It is tempting to associate these commodes with Goodison's workshop, for authenticated examples of his work have strong affinities with them, e.g. the foliage scrolls at the base of the Alnwick commode closely resemble those on the Longford day-bed. The firm certainly had a skilled figure carver in its employ.

Goodison was in the first rank of Georgian cabinet-makers. The furniture which can be definitely attributed to him is boldly designed, with the ornament composed of large and simple elements. A favourite motif of his was long opposed acanthus scrolls centring in a shell, a crown or plume of feathers. On stylistic grounds it seems extremely probable that the carved and gilt side tables formerly at Devonshire House were supplied by Goodison. A feature of his existing work is the quality of the metal accessories such as the sconce arms in the mirrors from Hampton Court (Figs. 39-40), and in the Royal accounts "wrought brass handles" are several times mentioned.

Goodison's will, which is dated May 29th, 1765, was proved in December 1767. He left two parcels of ground in the parish of St. George's, Hanover Square, with all the buildings thereon, to his "dear son Benjamin Goodison," to whom he also bequeathed his household effects and £8,000. This was about half his fortune, the remainder being divided among other members of his family and charity. The will is remarkable for the pious and devotional character of its phrasing.

Goodison was succeeded by his nephew and partner, Benjamin Parran (*q.v.* p. 72) in 1767. (*Illustrations*, pp. 100-105.)

¹ *Country Life*, Vol. LXV., April 27th, 1929, p. 620 (Fig. 10).

² *Ibid.*, Vol. LXXII., November 26th, 1932, p. 592 (Fig. 1). Also at Goodwood is a set of three carved and gilt mirrors, *circa* 1740, with the cypher and coronet of the Duke of Richmond incised on the glass. The plumed female head on the pediment and the bearded mask at the base are sculptural in character and strongly reminiscent of Goodison.

GILES GRENDY

1693-1780

GILES GRENDY, of Clerkenwell, was a member of the Joiners' Company, of which he was made a liveryman in 1729 and was elected master in 1766.¹ The only bills of this maker for furniture which have come to light so far are three for small sums made out between 1732 and 1739 by Grendy to Richard Hoare of Barn Elms, who was later created a baronet and married the heiress of Stourhead, Wiltshire. These bills show that Grendy (whose signed receipts they bear) carried out repairs and used old glass belonging to his patron for some of the mirrors. Grendy also provided "a Glass for a charriott." A few simple pieces of furniture are entered, the most expensive being "a cabinet with Glass Doors, £18-18," and there is a charge for "a ould couch made into a sofy." A label found beneath a chair illustrated in the *Age of Mahogany*² gives Grendy's address as "in St. John's Square, Clerkenwell," and states that he "makes and sells all sorts of cabinet goods, chairs, and glasses." In the Longford Castle accounts payment is made in 1739 of £68 to "Greenday, chair-maker."³ His name appears (spelt Grindey) in the London Directory of 1753.⁴ A number of chairs and stools exist, having legs similar to the upholstered chair bearing Grendy's label, and, as this design is unusual, it may be inferred that those specimens came from his workshop.

That he was engaged in exporting furniture on a considerable scale⁵ is suggested by a set decorated with japan of a brilliant sealing-wax red, which was, until 1935, in the possession of the Duke of Infantado, at the castle of Lazcano in Spain. This consists of a day-bed (Fig. 44), six armchairs and twenty single chairs. Grendy's label is affixed beneath the seat rail of one of the armchairs.⁶ These pieces are decorated with finished japanned detail in gold and silver, and rest upon pad feet. A second set decorated in scarlet japan, which comes from the same source in Spain and consists of a settee and six chairs, rests upon claw and ball feet and is probably a few years later in date. There is no direct evidence, however, to connect it with this maker. The bureau (Fig. 45), which is also decorated with japanning on a scarlet ground, bears Grendy's label inside the top drawer. A mahogany bureau cabinet and a cupboard (Fig. 46), both dating from about 1750 and bearing his label, have recently come to light. Admirably constructed, they are unpretentious in design and decoration and confirm the impression given by his bills to Richard Hoare that he supplied furniture of a simple, domestic type. Grendy died March 3rd, 1780, aged eighty-seven.

¹ *Annals of the Worshipful Company of Joiners of the City of London*. H. L. Phillips, 1915.

² Fig. 105. This chair is part of a set, and an armchair belonging to this set is also illustrated in *The Age of Mahogany*, Percy Macquod, Fig. 104.

³ *Country Life*, Vol. LXX, December 19th, 1931.

⁴ *London Directory*, 1755, Grindey, Giles, St. John's Square.

⁵ In an account of a fire in August 1731 at Grendy's premises he lost goods "packed for Exportation next morning" to the value of £1,000.

⁶ In the Metropolitan Museum, New York; the day-bed is in the Victoria and Albert Museum.

His will was made in 1775 and a codicil added in October 1779, when apparently he had just moved from Aylesbury House, Clerkenwell, to Palmer's Green, where he had "a dwelling house, Coach House, Stable building and ground . . . lately purchased . . . and which I have since converted into five cottages." Mr. R. W. Symonds has quoted from the *Session Books* for 1726 particulars of the barbarous treatment by Grendey of his apprentice. In his will, in which he described himself as an "antient freeman of the City of London," he bequeaths £50 "to distribute amongst all such menial servants as I have living with me." (*Illustrations*, pp. 106-107.)

WILLIAM HALLETT (OR HALLET)

Born 1707—died 1781

WILLIAM HALLETT was probably the most fashionable furniture maker of George II's reign. His name appears among the craftsmen employed at Holkham by Thomas Coke, the first Earl of Leicester, and in the accounts for March 1737 £3 5s. is paid "to Mr. Hallett for a Pattern chair for Holkham." The existing chairs there are all in sets, with two exceptions. One is an armchair,¹ so elaborately carved as to preclude the supposition that it was made at this price; the other, a single chair (which was illustrated in the *Art Journal*, 1911), is of simple character and accords in style with this date. Hallett's name is mentioned by Horace Walpole in a context which suggests his wide popularity: "I want to write over the doors of most modern edifices 'Repaired and beautified; Langley and Hallet, churchwarden.'"² William Vile in his will³ pays a handsome tribute to William Hallett (of whose "honour, ability and integrity" he had the highest opinion) and appoints him a trustee.

In Lord Folkestone's accounts this maker was paid considerable sums from 1737 to 1740 and occasionally until 1767;⁴ and his name also occurs in the accounts of the fourth Earl of Cardigan in 1745. His first address (between 1732-53) is Great Newport Street. In 1753 he took premises in St. Martin's Lane and Long Acre.

In a couplet in Richard Cambridge's *Elegy written in an Empty Assembly Room* (1756):

In Scenes where Hallet's genius has combined
With Bromwich to amuse and cheer the mind,

Hallett is coupled with the wall-paper king, Bromwich; and he is described as "eminent" in a notice of an attack made on him by a highwayman "when returning from Twickenham in the Dark of the evening" in 1747.⁵ His party was "attacked by a single highwayman

¹ Illustrated in *Chief Justice Coke*. C.W. James, 1929

² Letter to Richard Bently, July 5th, 1755.

⁴ *Country Life*, Vol. LXX, December 12th, 1931, p. 679.

³ Dated August 24th, 1763.

⁵ *General Advertiser*, March 4th, 1747.

well-mounted, near Kensington Gore, but he not readily complying drove on; he fired at them, which graz'd the top of the chaise, but he luckily giving the horse rein enough they got off without being robbed."

Edward Edwards, A.R.A., a minor artist who was subsequently teacher of perspective at the Royal Academy, worked in his shop for three years, and while with him "drew patterns for furniture," presumably for his master to carry out.¹ Horace Walpole associates his name with the Chinese taste and speaks of Hallett's "mongrel Chinese."²

After the sale of Canons, the Duke of Chandos's house (at Whitchurch, Middlesex), in 1745, Hallett bought the site and estate and "built himself a house on the centre vaults of the old one." The two porters' lodges, so it was said in 1800, "were built upon so large a scale as to be each the residence of a baronet." They were two storeys high, with six rooms on a floor, and "Mr. Hallett, it must be observed, had raised them a storey higher, that he might fit them up for gentlemen." William Hallett married Lettice, daughter of James Hallett of Dunmow in Essex, and his son (also William) predeceased him. Canons and the estate were inherited by his grandson, William Hallett, a minor—painted with his wife by Gainsborough in *The Morning Walk* (1786). In an advertisement in a New York paper in 1771, one of his former employees explains that he had been for eleven years foreman to Hallett, whom he describes as "the great and eminent cabinet-maker." Hallett died in December 1781.³ He is shown in a group, by Francis Hayman, with his wife and her parents, his son and daughter-in-law (Frontispiece), holding a plan of Canons in his right hand.⁴ Originally he was painted with outstretched arm pointing to the house he had acquired and rebuilt, and though the house was afterwards painted out, it has come through the sky and can be clearly seen.

WILLIAM BRADSHAW AND GEORGE SMITH BRADSHAW

Fl. circa 1736-50

THE name of William Bradshaw, an important furniture maker of the mid-Georgian period, occurs in the account books of the second Earl Stanhope (1736) and of the fourth Earl of Cardigan (1741).⁵ The sum of £1,200 was paid to Bradshaw in 1736, and it seems probable that the gilt set of chairs and love seats at Chevening are his work

¹ Edward Edwards, A.R.A. (1738-1806), *Country Life*, Vol. LXVII, June 7th, 1930.

² Letter, July 5th, 1755, to Richard Bentley.

³ "In December 1781 was buried William Hallett of Canons, near Edgware, Middlesex, formerly an eminent cabinet-maker in St. Martin's Lane." *Gentleman's Magazine*, Vol. LII, January 1782, p. 45.

⁴ Hallett was patron of the living, and it is a proof of his interest in the arts that he appointed the Rev. James Wills, painter, art critic and translator of Du Fresnoy, to the benefice in 1772. *Artists and their Friends in England* W. T. Whitley, 1928, Vol II, p. 275.

⁵ Account book in the possession of Honourable Mrs. E. Pleydell Bouverie.

(Fig. 47).¹ Bradshaw's name also occurs in accounts at Holkham, for which he supplied the State bed and other furniture.²

Payment is made in 1738 and 1739 to Bradshaw by the first Earl of Bristol,³ and in 1745 Hugh Hume, third Earl of Marchmont, one of Pope's executors and an intimate friend of Bolingbroke, records in an MS. account book which he kept a payment of £10 10s. to "Wm. Bradshaw Upholsterer" under the heading "old bills."⁴ There is an entry in Lord Folkestone's purchases in 1750 of payment to Bradshaw for putting up Brussels tapestry. William Bradshaw apparently co-operated with Goodison at Longford Castle and provided a tapestry carpet for the house in 1737.

A cabinet-maker and upholsterer, George Smith Bradshaw, who appears in accounts a little later in date, was employed by the Admiralty between 1764 and 1774, providing furniture for "the House and Apartments belonging to the Admiralty office usually inhabited by the first Lord."⁵ His address in Soho was in Greek Street (1737 to 1758), Dean Street (1760 to 1768), and Crown Court, Dean Street (1769-1787).

George Smith Bradshaw was for a time in partnership with Paul Saunders,⁶ his neighbour, in Soho, and the Holkham accounts for the panels of Saunders's Pilgrimage to Mecca, which are dated 1756 to 1758, show this partnership was in existence at the earlier date. The bills for tapestry and for a quantity of upholstery work as well were made out to George Smith Bradshaw and Paul Saunders jointly, but were receipted by Paul Saunders alone "for himself and partner." The dissolution of this partnership is announced in the *London Gazette* October 26th-30th for that year: "The partnership between Messrs. Bradshaw and Saunders, upholders and cabinet-makers, being dissolved the 15th of this Instant October; we beg leave to inform the Nobility and Gentry who for the future we may have the Honour to serve, that the Business will continue to be carried on as usual by Mr. Bradshaw in Greek Street, Soho, and by Mr. Saunders in Soho Square, and the corner of Sutton Street, on our own and separate Accounts. And whoever has any Demands on the said Partnership are devised forthwith to bring their Accounts to Mr. Mayhew at Mr. Bradshaw's."⁷ (See William Ince and John Mayhew.) (*Illustrations*, pp. 108-109.)

¹ 1736. July 15th. To William Bradshaw on a/c of furniture.

July 20th. Paid Bradshaw on a/c of furniture £1,000. *English Homes* (Early Georgian), ed. H. A. Tipping, 1921.

² In 1740 Bradshaw is paid for "mending furniture for Mr. Coke in London." C. W. James, *Chief Justice Coke*, pp. 274-75.

³ 1738. March 31st. Paid William Bradshaw, upholder, for ye Table, bed, and lining ye needlework carpet £3 5s.

⁴ In the Library of the Victoria and Albert Museum.

⁵ Contingent Accounts, Chief Clerk, Admiralty.

⁶ Paul Saunders's will was proved in April 1770. He is described as "of the parish of St. Gyles in the fields, upholder."

⁷ Information supplied by Sir Ambrose Heal.

WILLIAM VILE AND JOHN COBB

Fl. circa 1750-78

WILLIAM VILE and John Cobb, cabinet-makers and upholsterers, carried on a large business as partners at 72, St. Martin's Lane.

WILLIAM VILE

Died 1767

OF the two partners (who take the leading place among the Royal cabinet-makers early in George III's reign), William Vile had worked for George, Prince of Wales, before his accession to the throne. Lord Barrington, who writes of the appointment of the King's upholsterer in 1763,¹ speaks of William Reason (the Royal upholsterer) as having been dismissed "for cheating his majesty (George II) and of John Trotter, "the honestest man in London of his profession," as superseding him. But George III preferred to employ Vile on his accession; and his mother, the widowed Princess of Wales, also bought furniture from the firm in 1762.²

William Vile, who died in September 1767, describes himself in his will (dated August 1763) as "of the parish of St. Martin's in the fields, Cabinet maker and upholder," and bequeaths to his wife Sarah "two houses now in my possession situate at Battersea Hill," and also all his household furniture commonly used in "my houses both in town and country." Vile proceeds to state that for many years past he has been and now is "engaged with my co-partner John Cobb in very extensive branches of trade," and appoints William Hallett (*q.v.*) and Charles Smith as trustees to settle "all manner of accounts depending between me and the said John Cobb." Small legacies are bequeathed to cousins and kinsmen in Somerset and Dorset.³ It is probable that William Vile's connection with the West of England brought the firm into contact with the Hon. John Damer, of Came House, near Dorchester, and with Lord Ilchester.⁴ References to Vile appear in the Strawberry Hill accounts (1765) and in Lord Folkestone's accounts at Longford Castle. Vile was first employed at Longford in 1760, and to him and to his partner, Cobb, frequent payments are entered up to 1767.

In some pieces which can be assigned to the firm there is a style of enrichment by carved pendants and applied wreaths clasped with acanthus and festoons of fruit and flowers; or pendants hanging from a lion's or satyr's mask. Characteristic motives appear on a gilt chest at Longford (Fig. 51) assigned to Vile from its many stylistic resemblances to

¹ Egerton MS. 2136, B.M.

² Royal Archives, Windsor Castle.

³ "James Humphrey and Sarah Humphrey, late of South Petherton in the County of Somerset, my cousins, William Humphrey of Middle Lambrook in the County of Somerset, farmer, my kinsman; Betty Hulett, wife of William Hulett of Sherborn in the County of Dorset, brauer."

⁴ See Cobb

his identified works. The shelved case for china at Longford (Fig. 50) is also probably the work of Vile. The fronts of the drawers are plain, but the upper part of the side panels and the narrow pilasters are enriched with swags and pendants of flowers.

The first entry relating to Vile in Lord Folkestone's accounts is a protest against his high prices;¹ and the prices invoiced in the Royal accounts are also high. An account for furniture supplied by the firm to the Hon. John Damer for Came House, near Dorchester, is preserved at Camé. The account, which dates between 1756 and 1764, covers both furniture and gilding of a ceiling. Though the "good mahogany sophia with carved Lyons claw and carved knees" is no longer in the house, a mahogany settee and chairs² are doubtless part of the set supplied in July 1761.

Identified pieces by Vile, dating from the early years of George III's reign, are of the highest finish and individual in design. In some examples there is a rich exuberance akin to Paul de Lamerie's silver plate (Fig. 51) and an effective contrast between fretted detail and carved enrichments. Among the most characteristic pieces of Vile are the secretary with a fretwork superstructure made for Queen Charlotte in 1761 (Fig. 54) and "Queen Charlotte's jewel chest"³ the latter described in the firm's invoice as "a very handsome jewel cabinet, made of many different kinds of fine wood on a mahogany frame richly carved, the front, ends, and top inlaid with Ivory in compartments neatly Ingraved."⁴ The cabinet is veneered with padouk, amboyna, tulip, and rosewood, and is inlaid with ivory detail and with the arms of Queen Charlotte also in engraved ivory on the top.

The secretary is (as Vile's invoice describes it) "exceedingly fine." It is veneered with mahogany of a brilliant flashed figure; and the proportions are admirable, design and decoration revealing a strong and original decorative sense. The lower stage is fitted as a bureau, with drawers below; the upper stage contains two cupboards enclosed by "handsome cutwork" which opens as doors in front. The open shelf above is surmounted by a scrolled and carved canopy centring in a royal crown.

The break-front bookcase of the Corinthian order made for Queen Charlotte by the firm in 1762⁵ is notable for the quality, vigour, and depth of the carving, and for the lightness of the floral swags applied to the frieze. The carving of the Corinthian capitals is also finished and masterly. The wreaths on the lower stage are closely similar to the description of "ovals of laurels" added by Vile to the base of an early Georgian cabinet, when converting it from an organ case.

Among pieces which can be attributed to Vile are a break-fronted mahogany china cabinet (Fig. 55), in which the sculptural wreaths of laurel clasped by acanthus on the

¹ 1760. May. "Vile, cabinetmaker, a bill. N.B.—He charges £7. 10. for two girandoles and £1. 15. for the 4 nozzles and I am to pay him these prices for all I am to have from him, £17. 5."

² 10 good mahogany Back stool chairs with carv'd feet, stuff and covered with Damask and finish'd compleat with Burnish nails for £23, with the settee to match "which cost £8. 8."

³ *Some Mid-Georgian Furniture from the Royal Collections*, H. Clifford Smith, *Apollo*, May, 1935, pp. 278-9, where another cabinet and a writing table by Vile from Windsor Castle and the Palace of Holyrood respectively are also illustrated.

⁴ *Buckingham Palace*, H. Clifford Smith, 1931, pp. 73-4.

⁵ Illustrated in *Buckingham Palace* (Fig. 66) and *Dictionary of English Furniture*, Frontispiece.

receipt. In the second will Cobb's fortune had increased and he refers to "two and twenty thousand of 3 per cent. stock." Of this sum he desired that his wife should receive the interest on twenty thousand pounds, the principal being firmly fixed and the interest payable after her death to "the now infant boy William Cobb, grandson of William Cobb of Norfolk." The testator added, "let it be noticed that the principal twenty thousand pounds stock is never to be broke into . . . my intent being that there should always be the interest aforesaid to support ye name of Cobb as a private gentleman." Besides all his household effects, Cobb bequeathed to his wife his "Chariot and Horse," and William Hallett of Cannons, the "Eminent cabinetmaker" (q.v.), made an affidavit that the will was in the testator's handwriting.

The names of Vile and Cobb appear as partners (72, St. Martin's Lane) in the *London Directory* in 1765. From 1766 onwards, John Cobb, upholsterer, appears alone until 1778, when he is recorded for the last time.¹ He died on August 24th, 1778.²

Bills of the firm are rare. A ledger, formerly at Edgcote, contains one entry in 1758 of payment by Richard Chauncey for furniture amounting to more than a thousand pounds, the cost of each room, but not of any single item, being given.³ Cobb was also employed by Horace Walpole in 1770.⁴ In the following year Mrs. Neale, writing from Port Eliot to Mary Cathcart at Kamnoi Ostroff, Russia, refers to a "chamber horse," or exercising chair, which Mrs. Bonfoy had intended to purchase "at Mr. Cobbs" and forward to Russia.⁵

A group of marquetry commodes may be confidently assigned to this maker on the evidence of a bill at Corsham, receipted by him, for an "extra neat inlaid commode" and for a pair of vase stands with similar decoration, supplied in 1772 to Paul Methuen.⁶

The side panels of the Corsham commode are inlaid with the arms of Methuen and Cobb.⁷ Each of the doors centres in an oval medallion containing a vase of flowers inlaid in various woods on a rosewood ground. Outside the medallions are festoons arranged on a ground of satinwood. The two stands, placed on either side of the commode, support a statuary marble vase bought two years later. A sketch for one of these stands, drawn in pencil, is shown on one side of Robert Adam's drawings of a mirror and side table at Corsham, but it is impossible to suppose that Adam would have approved of stands of the bulbous, unarchitectural form indicated in the design. A commode from Holland House closely resembles the Corsham model, while a smaller commode (Fig. 57), now in the

¹ In the 1778 *London Directory* his address is given as 73, St. Martin's Lane. Mr. R. W. Symonds points out that Cobb's name in the Royal accounts only appears in connection with Vile's, and his appointment seems to have terminated with Vile's retirement 1764-65. *Masterpieces of English Furniture and Clocks*, 1940.

² *Gentleman's Magazine*, 1778, p. 835.

³ The amount of the bill is £1,215 7s. 11½d., under the heading "Total Bill from Messrs. Vile & Co."

⁴ In the Strawberry Hill accounts for 1770 is the entry: "Cobb's bill for furnishing the Round Room, tapestry chairs for the cottage, carpet for ditto £99. 8. 6."

⁵ *The Beautiful Mrs. Graham*, E. Maxtone Graham, 1927, p. 19.

⁶ See Appendix.

⁷ Paul Methuen married Catherine, daughter of Sir George Cobb, third baronet, of Adderbury. No connection between her and the family of John Cobb has been traced.

Victoria and Albert Museum, has many similarities.¹ It may be noticed that the treatment of the anthemium ornament, which is inverted on the top border, occurs in all three pieces. A fourth commode² is slightly different in detail from the museum specimen. A trade card informs us that "Jenkins, late foreman to Mr. Cobb," and "Strickland, nephew to the late Mr. Vile," carry on the business, the first-named being doubtless Cobb's "man," who was involved in the episode with George III. (*Illustrations*, pp. 115-116.)

THOMAS JOHNSON

Fl. circa 1755

His name, with the address, Grafton Street, Soho, appears in Mortimer's *Universal Director* (1763), where he is described as "Carver, Teacher of Drawing and Modelling and author of a book of Designs for Chimney pieces and other ornaments; and of several other pieces." His first book of designs, *Twelve Girandoles* (1755), gives his address as Queen Street, near Seven Dials. A little later (1756-58) a larger work, containing *One Hundred and Fifty New Designs*, for carvers' pieces, frames, candlestands, candelabra, tables, and lanterns, was issued from "The Golden Boy," in Grafton Street. The book (published in monthly parts), which is dedicated to Lord Blakeney,³ "Grand President of the Antigallican Association," is evidently in the French, or, as antigallic feeling termed it, the "modern" taste. Johnson, who describes himself as "a truly anti-gallic spirit," touches the climax of eccentricity in his designs. In some he shows a liking for naturalistic treatment of foliage, as in the girandole (Plate LV in his *New Designs*, 1761), the original of the pair of mirrors at Corsham⁴ (Fig. 65). The carving of this pair is finished and lively and the gilding brilliant. The squirrel perched on the cresting and the dog on the base are smaller in scale than the animals in the original design. A similar squirrel also figures on the cresting of a pair of mirrors in the Octagon Room at Corsham (Fig. 63), which suggests that they are also Johnson's work. A carved and gilt console table in the same house shows an awkward blend of vertical supports with oak branches and foliage (illustrated in the *Dictionary of English Furniture*, 1927, Vol. III, p. 268), which has several parallels in Johnson's designs.

A pair of girandoles and tripod stands at Hagley have also been assigned to him. These girandoles, designed as a windmill supported on a rusticated arch, are in

¹ Acquired at the sale of the effects of the second Lord Tweedmouth (d. 1909), or of the first Lord Tweedmouth (d. 1894), by the Earl of Portsmouth, and sold at Christie's May 18th, 1922. It was purchased by Mr. James Thursby Pelham, and illustrated and described in the *Dictionary of English Furniture*, Vol. II, Plate V. Acquired by the Museum in 1937 (W. 30).

² From the collection of the first Lord Tweedmouth. Illustrated in H. H. Mulliner's *Decorative Arts in England* (1924), Fig. 33.

³ William Blakeney, Lieutenant-Governor of Minorca 1748-56, was created Baron Blakeney, 1756, and died in 1761.

⁴ Identified by Fiske Kimball, *Creators of the Chippendale Style* (Metropolitan Museum Studies, November 1929).

mahogany and painted deal (Fig. 60) and are certainly based on a plate in the *New Designs* (No. 52): it is extremely probable that a second pair of girandoles in the house, made of the same materials, is by Johnson (Fig. 61). The candlestands closely correspond to a design by him published in 1758 (Fig. 62). In the third edition of the *Director* (1762) this design is freely adapted in Plate CXLV. The chimney mirror at Fairlawne has been identified as Johnson's from its correspondence with Plate LII in the *New Designs*.¹

Johnson's fancy is bizarre, and in a search for liveliness and novelty he has recourse to realistic human and animal forms, which are introduced with no regard to congruity. On stylistic grounds it is tempting to assign to him a pair of girandoles at Temple Newsam.² The designs, for the most part eccentric and wildly impracticable, justify the pronouncement that "of all the men in the eighteenth century who published trade catalogues Johnson was undoubtedly the weakest"—that is, as a designer. But he was also a craftsman, and the carving of the Hagley stand, perhaps from his own hand, is distinctly spirited, while it is not without a certain fanciful charm. (*Illustrations*, pp. 117-119.)

MATTHIAS LOCK

Circa 1740-69

MATTHIAS LOCK was a carver and designer. From a survey of his published designs it is clear that he was the pioneer in England of the *rocaille*,³ the "new plaything in ornament, in which the cockleshell of Louis XIV was scalloped, hollowed out into a

¹ Identified by Fiske Kimball, *Creators of the Chippendale Style*, *Metropolitan Museum Studies* (1929), p. 57.

² Illustrated in *Decoration in England*, Francis Lenygon, Fig. 349.

³ Fiske Kimball in *The Creators of the Chippendale Style* (*Metropolitan Museum Studies*, May 1929), established Lock's priority. He gives the following list of Lock's works:

1740. *A New Drawing Book of Ornaments, Shields, Compartments, Masks, etc., drawn and engrav'd by M. Lock.* (The plates are dated 1740.)

1744. *Six Sconces* (published 1744).

1746. *Six Tables* (published 1746).

N.D. *A Book of Ornaments, Drawn and Engrav'd by M. Lock, Principally adapted for Carvers, but generally useful for various Decorations in the Present Taste.*

1746. A single plate, showing a *rocaille* cartouche, inscribed "Published according to act of Parliament, 9 of Decem., 1746, by Matthias Lock in Nottingham Court, Castle Street, near Long Acre."

1752. *A New Book of Ornaments, With Twelve Leaves, Consisting of Chimneys, Sconces, Tables, Spandrel Panels, Spring Clock Cases and Stands, A Chandelier and Gerandole, etc., by M. Lock and H. Copland.*

1768. *A New Book of Ornaments consisting of Tables, Chimnies, Sconces, Spandrels, Clock Cases, Candle Stands, Chandeliers, Girandoles, etc., by Matt. Lock and H. Copland (sic.) . . . 1768.*

1768. *Six Sconces by M. Lock.* (Second edition of the work of 1744.)

1768. *A Book of Tables, Candle-Stands, Pedestals, Tablets, Table knees, etc., etc., by Matt Lock.* (Second edition of the work of 1746.)

N.D. *A New Book of Ornaments for Looking-Glass Frames, Chimney Pieces, etc., etc., in the Chinese Taste by Matt. Lock. Useful for Carvers* (No doubt an edition of an earlier book, of which no copies are known to exist.)

N.D. *A New Drawing Book.*

rim of shell or cartouche, pierced and tattered." Lock with his collaborator, Copland, monopolised the field for more than a decade before the publication of the *Director*. Their work has been unduly decried, and too much intolerant criticism levelled at the odd and engaging figures and groups which form the climax of their towering mirror frames. The designs were intended to show the carver's mastery of the new and intricate style; their clients were avid of novelty.

Lock's earliest known work is the *New Drawing Book*. In a cartouche, published in 1746, his address is given as Nottingham Court, Castle Street, near Long Acre, and in 1752 it is "near ye Swan, Tottenham Court Road." Mr. Fiske Kimball has pointed out the considerable gap which exists between the *New Book of Ornaments* (1754) and the reissues of his works by Robert Sayers in 1768, and concludes that this interregnum coincides with Lock's employment by Thomas Chippendale. "It can scarcely be an accident [he adds] that Lock, who was so prolific of independent works up to 1752, and again from 1768, should have been silent during the intervening years, which are just those in which Chippendale's publications appeared." He has shown convincing reasons for supposing that while Copland (who is not known to have practised as a carver or cabinet-maker) was responsible for the designs for carvers' pieces in the *Director*, Lock was retained by Chippendale "to make sketches for any other carver's work commissioned for execution on behalf of clients."

In 1769 two new works by Lock appeared, his *New Book of Pier Frames* and *New Book of Foliage*, the first engraved designs for furniture and ornament in the classic style, preceding the publications by the Adams in 1773-78.

In the Victoria and Albert Museum is a group of drawings bought in 1862 from George Lock of Edinburgh, Matthias Lock's grandson. The Lock album and scrap-book, in the same museum, was also bought from George Lock in 1863; it is lettered on the cover, "Original Designs by Matts. Lock, Carver," and covers the period from 1740 to 1765. The majority of the sketches are not inscribed, but there are memoranda of charges made for carving between 1742 and 1744, and some sheets have notes giving lists of the time spent by workmen (including Lock) in executing the designs.

The liveliness and sheer technical skill of Lock have not been sufficiently appreciated; he is the best draughtsman of the designers whose drawings survive from the middle of the century. As Mr. Kimball writes, he uses his pen "in a flowing, continuous line, even without any preliminary drawing in pencil." In the Lock album there are sketches of mirrors, chairs, pier tables, girandoles, some tinted and finished, others rapid pencil sketches. The reverse of leaves from a diary gives the names of three clients: Lord Holderness,¹ "Mr. Bradshaw," and the Earl of Northumberland. "Mr. Bradshaw" is perhaps William Bradshaw, the cabinet-maker and upholsterer, whose name occurs in the Earl of Cardigan's and the Holkham accounts. No furniture at Alnwick appears to correspond to the Lock designs. A side table in the Lock album corresponds to a painted and gilt sideboard table from Ditchley, in which the apron is carved with the mask of Hercules and lion

¹ "A scone and a table for Lord Holdernest" (*sic*) refers to Robert, Earl of Holderness, who succeeded to the peerage in 1722 and died in 1778.

trophies (Fig. 66). In this table there is no hint of the rococo style of which Lock is the protagonist. It probably dates from about 1740 and is in the baroque architectural manner associated with the Palladian school of architects and designers. (*Illustration*, p. 120.)

SAMUEL NORMAN

Fl. circa 1758-63

SAMUEL NORMAN (with his partners, James Whittle and John Mayhew) purchased the lease of "the late Mr. West's¹ house and warehouses in King Street, Covent Garden," and advertised in the *General Evening Post* (1758) "that they continue to carry on the Upholstery and Cabinet, as well as the carving and gilding businesses, in all their branches." In the following year (1759) a fire entirely consumed the house in King Street, together with a number of neighbouring houses.²

In Mortimer's *Universal Director* (1763), Norman is described as "Sculptor and carver to their Majesties, and Surveyor of the curious Carvings in Windsor Castle"; and his address is given as Soho Square. In that year he is mentioned as having supplied Sir Lawrence Dundas³ with furniture "to the amount of ten thousand." The gilt set from 19, Arlington Street, consisting of a sofa and chairs (designed by Robert Adam in 1764), was probably made by Norman (Fig. 69). Mrs. Harris writes that she had spent the whole morning with him, "partly at Whitehall and partly at his warehouse, and had given what are, for us, I think, large orders, though not so great as those of Sir Lawrence Dundas."⁴ Probably the furniture for Arlington Street was included in this amount, which in the main was for Moor Park. The settee and chairs are important examples of Adam's early and experimental designs, still largely based upon early Georgian models. For this group of furniture assigned to Norman, Adam's drawings are in existence, and though the craftsmanship is of good quality, the cabinet-maker's individuality does not emerge. (*Illustrations*, pp. 121-122.)

JOHN BRADBURN

Fl. circa 1764-77

JOHN BRADBURN was employed by the firm of Vile and Cobb (*q.v.*), and in William Vile's will, dated August 24th, 1763, he is bequeathed twenty pounds. In a codicil (dated November 9th, 1764) Vile states that his "meaning" was that the bequest applied only

¹ West, an "eminent cabinet-maker and upholsterer," died in King Street, Covent Garden, 1758. David Garrick lodged in his house 1743-45. See *David Garrick, Correspondence*, 1831, Vol. I, p. 33.

² "Yesterday morning, about four o'clock, a terrible Fire broke out at Mr. Norman's (late Mr. West's), an eminent Cabinet-maker Carver & Gilder in King Street, Covent Garden, which entirely consumed that house." *Public Advertiser*, December 24th, 1759.

³ Sir Lawrence Dundas, Bart., for whom No. 19, Arlington Street was altered and redecored by Robert Adam in 1763-66.

⁴ Mrs. Harris, writing to her son, August 20th, 1763. *Letters of the First Earl of Malmesbury, 1745-1820*, Vol. I, p. 94 (1870).

to a "servant" at the time of his (Vile's) death. This reference doubtless relates to the establishment of Bradburn in independent business about 1764.¹

This cabinet-maker and carver supplied much furniture for the Royal household between 1763 and 1776. To judge by his accounts, carving was his speciality and his ornamental work is fully detailed, as in his bills for "very rich antique terms," and for the "very grand organ case" he supplied in 1766 for the Queen's house, carved with a "variety of ornaments, viz. satyr Boys, musical instruments, Drapery for curtains, foliage, Palms, festoons of husks," in which the carving alone cost £156. Bradburn's first premises were in Hemming's Row, off St. Martin's Lane (1758-75). In 1767 he moved to 8, Long Acre. In July 1777 he resigned his position as Royal cabinet-maker² and died in 1781.

Unfortunately (with the exception of a silver-mounted clock case for the astronomical clock made for George III in 1765 by Eardley Norton) the rich pieces invoiced have not been traced. A secretaire-cabinet with mirror doors supplied for the Princess Royal in 1774³ has been identified and an octagon table at Kew Palace is the "mahogany octagon pillar and claw table neatly carved," covered, with the "needlework in being," which Bradburn charged for in 1767 (Fig. 70). In his will, dated August 19th, 1780, he is described as of "the parish of Wandsworth . . . gentleman." His connection with the Court is suggested by the bequest of £50 and a mourning ring "to my good friend James Ely, of the Lord Chamberlain's office, Saint James's." (Illustration, p. 123.)

THOMAS CHIPPENDALE

1718-79

THE reputation of Thomas Chippendale as a maker of furniture was not entirely eclipsed even during the "beautiful classic change of the Regency," and his publication, *The Gentleman and Cabinet-Maker's Director* (1754), a very effective advertisement for the firm, did much to keep his memory alive and has secured for him a disproportionate renown.

While Chippendale was held solely responsible for the *Director*, his place as a formative designer and interpreter of the rococo style was assured. But his responsibility is now found to be of a limited kind, as the authors of two essays, *The Creators of the Chippendale Style*,⁴ have shown that the majority of the plates bearing Chippendale's name were the invention of other designers, in particular of Matthias Lock (who was the pioneer of the rococo in England) and another contemporary draughtsman, H. Copland. The plates in the *Director* indicated, in the main, the types of furniture which could be supplied by the firm, and show the relative popularity of the rococo, the Chinese and the Gothic fashions. Several "carvers' pieces" were, however, purely fantastic, not "to be solemnly appreciated but to be liked for the exuberance that inspired them."

¹ B.M. Add. MSS. 33, 342.

² Illustrated in *Buckingham Palace*, H. Clifford Smith, Fig. 71, and identified by him, p. 91.

³ Fiske Kimball and E. Donnell, *Creators of the Chippendale Style* (*Metropolitan Museum Studies*, Vol. I, Part II, May and November 1929).

As subscribers to the *Director* are included names of persons of position and influence, such as the Dukes of Beaufort, Portland and Norfolk, together with a number of Chippendale's fellow craftsmen, cabinet-makers, carvers, carpenters, and joiners. A second edition was issued in 1755, a third in 1762.¹ In the last edition the number of plates is increased from one hundred and sixty to two hundred. Among the "Chippendale" drawings in the Victoria and Albert Museum is a group² in which there are inked versions of unpublished designs. They suggest that Chippendale had begun the preparation of a fourth edition of the *Director*, which was never issued.

The little that is known of Chippendale's career is recorded in Oliver Brackett's *Thomas Chippendale*. It is clear that he was a native of Otley in Yorkshire and was the son of a joiner and grandson of a carpenter. He married in 1748³ and in 1749 took a house in Conduit Street, Long Acre. He moved in 1753 to premises in St. Martin's Lane, and in the following year the first edition of his *Gentleman and Cabinet-maker's Director* was published. In 1755 he was renting three houses in St. Martin's Lane, where he remained until his death in 1779. He was elected in 1760 a member of the Society of Arts, to which he was proposed by "Long" Sir Thomas Robinson of Rokeby, an amateur architect and dilettante, who may have taken an interest in Chippendale as a fellow-Yorkshireman. Among the Chippendale bills and letters at Mersham Hatch is a letter (dated 1771) from his partner, Thomas Haig, informing Sir Edward Knatchbull that Chippendale is away in Yorkshire, where he has "business in several parts."

It will be convenient to consider first the patrons and houses known to have been supplied with furniture by Chippendale, and these constitute the only indisputable basis for attribution; in fact, the canon of his work.

A bill exists for two gilt mirrors for the Duke of Portland in 1766; and furniture was supplied by the firm to Lady Susan Fox-Strangways (daughter of Lord Ilchester), who made a runaway match with the actor William O'Brien.⁴ Three houses, Nostell and Harewood in Yorkshire, and Mersham Hatch in Kent, contain pieces authenticated by accounts. The Nostell accounts,⁵ which cover a period between 1766 and 1770, include the "large mahogany table of very fine wood . . . the whole compleatly finished in the most elegant taste," as the most important single item (Fig. 77). The Harewood accounts date from 1772 to 1775⁶ and illustrate the revival of marquetry and the full influence of Robert Adam's design. There are a number of inlaid pieces at Harewood House, evidently designed for their definite places in each room. Of Chippendale's work at Harewood, Oliver Brackett justly writes that "it stands out amongst the few masterpieces of English

¹ The advertisement states that "Gentlemen and Ladies have now an Opportunity to gratify their Taste with respect to Furniture, the designs being both various and elegant." The price was £3 bound. *London Chronicle*, March 19th-22nd, 1763.

² Bought in 1906.

³ His first wife died in 1772. He married again in 1777.

⁴ *Life and Letters of Lady Sarah Lennox*, 1901, Vol. I, pp. 148-49.

⁵ Printed in Oliver Brackett's *Thomas Chippendale*, N.D., Appendix I.

⁶ Printed in Oliver Brackett's *Thomas Chippendale*, Appendix IV. "Chippendale must have worked for Edwin Lascelles before 1772, because there is an account rendered for £3,024 19s. 3d.

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The little that is known of Chippendale's career is recorded in Oliver Brackett's *Thomas Chippendale*. It is clear that he was a native of Otley in Yorkshire and was the son of a joiner and grandson of a carpenter. He married in 1748³ and in 1749 took a house in Conduit Street, Long Acre. He moved in 1753 to premises in St. Martin's Lane, and in the following year the first edition of his *Gentleman and Cabinet-maker's Director* was published. In 1755 he was renting three houses in St. Martin's Lane, where he remained until his death in 1779. He was elected in 1760 a member of the Society of Arts, to which he was proposed by "Long" Sir Thomas Robinson of Rokeby, an amateur architect and dilettante, who may have taken an interest in Chippendale as a fellow-Yorkshireman. Among the Chippendale bills and letters at Mersham Hatch is a letter (dated 1771) from his partner, Thomas Haig, informing Sir Edward Knatchbull that Chippendale is away in Yorkshire, where he has "business in several parts."

It will be convenient to consider first the patrons and houses known to have been supplied with furniture by Chippendale, and these constitute the only indisputable basis for attribution; in fact, the canon of his work.

A bill exists for two gilt mirrors for the Duke of Portland in 1766; and furniture was supplied by the firm to Lady Susan Fox-Strangways (daughter of Lord Ilchester), who made a runaway match with the actor William O'Brien.⁴ Three houses, Nostell and Harewood in Yorkshire, and Mersham Hatch in Kent, contain pieces authenticated by accounts. The Nostell accounts,⁵ which cover a period between 1766 and 1770, include the "large mahogany table of very fine wood . . . the whole compleatly finished in the most elegant taste," as the most important single item (Fig. 77). The Harewood accounts date from 1772 to 1775⁶ and illustrate the revival of marquetry and the full influence of Robert Adam's design. There are a number of inlaid pieces at Harewood House, evidently designed for their definite places in each room. Of Chippendale's work at Harewood, Oliver Brackett justly writes that "it stands out amongst the few masterpieces of English

¹ The advertisement states that "Gentlemen and Ladies have now an Opportunity to gratify their Taste with respect to Furniture, the designs being both various and elegant." The price was £3 bound. *London Chronicle*, March 19th-22nd, 1763.

² Bought in 1906.

³ His first wife died in 1772. He married again in 1777.

⁴ *Life and Letters of Lady Sarah Lennox*, 1901, Vol. I, pp. 148-49.

⁵ Printed in Oliver Brackett's *Thomas Chippendale*, N.D., Appendix I.

⁶ Printed in Oliver Brackett's *Thomas Chippendale*, Appendix IV. 'Chippendale must have worked for Edwin Lascelles before 1772, because there is an account rendered for £3,024 19s. 3d.

furniture comparable in technical brilliance with the finest achievements of the French cabinet-makers of the eighteenth century."

The records of the furnishing of David Garrick's house in the Adelphi are dated 1771 and 1772.¹ Garrick took a house in the Adelphi, which was furnished in part from his villa at Hampton. The firm of Chippendale supplied him with some new furniture and renovated the old. Garrick's bill to them amounted to nearly one thousand pounds, and after rather more than one-third was paid on account, a final settlement was delayed until he was threatened with an action at law.² There is the contemporary evidence of Fanny Burney that Garrick's house in Adelphi Terrace was "elegantly fitted up." In the principal bedroom there was a strange structure, an "inlaid case of rosewood and fustic," containing a bed; and there were commodious "curiously inlaid with fine woods" in the drawing-room. The painted furniture from Garrick's villa at Hampton-on-Thames was probably made by Chippendale.

Chippendale's accounts for work for Sir Edward Knatchbull of Mersham Hatch cover the years between 1767 to 1778. From this group of accounts it is evident that the firm carried out work of varied character such as decorating, paper-hanging, and upholstery. Some of the furniture made by them for the bedrooms still survives, and is of simple, inexpensive character.

Chippendale supplied in 1767 a frame for the portrait of the Duke of Northumberland for the great court-room of Middlesex Hospital. The "very rich and most elegant ornamental frame" was, according to a contemporary account, "designed and executed by Chippendale."³

There remains the far larger class in which there is no proof by record or accounts, but the existing furniture corresponds with designs in the *Director*. Such correspondence seems at first sight conclusive, and there is a very strong case for attribution when the furniture is obviously the work of a master craftsman and is found in a house where the contemporary owner was a subscriber to the *Director*. The subscriber to this work was probably a client. There is much furniture of *Director* type at St. Giles's House, Dorset, and Lady Shaftesbury, described as "a liberal encourager of the arts and sciences," was a subscriber. Furniture at Badminton is of *Director* type, and the Duke of Beaufort was also a subscriber.

Where there is correspondence between pieces of furniture and *Director* designs, but no evidence of subscription to Chippendale's book, it is necessary to walk warily. It should be remembered that the *Director* was a comprehensive pattern-book, and that its designs were available to subscribers. Illustrations are given of "book pieces" from Crichel, Raynham, Langley Park, Basset Down, and Kimbolton Castle, which fall within this debatable category. In these cases where correspondence with the design coexists with a

¹ Quoted in Brackett's *Chippendale*, Appendix III. The Adelphi accounts and the bedroom furniture from the Hampton villa are in the Victoria and Albert Museum.

² A threatening letter (undated, but probably written in 1772) from Chippendale, Haig and Co., is quoted in *Artists and their Friends in England*, W. T. Whitley, 1928, Vol. II, p. 261.

³ Whitley, *ibid*, Vol. II, p. 262.

high standard of craftsmanship there is at least a presumption in favour of Chippendale's authorship.

To sum up, on the evidence of existing examples of the style of the *Director*, Chippendale's work is on the whole inferior both in design and craftsmanship to authentic furniture by the firm of Vile and Cobb. But in his last phase (1770-79), when he came under the influence of Robert Adam, he attains a new distinction and technical brilliance which represents the high-water-mark of English cabinet-making, and sets him as an exponent of the neo-classical style appreciably ahead of the most accomplished of his rivals. The following houses contain (or contained formerly) furniture which was either supplied by Chippendale's firm or may be attributed to him with varying degrees of probability. (*Illustrations*, pp. 124-154.)

ARUNDEL, SUSSEX

Both the Duke and Duchess of Norfolk's names appear among the subscribers to the *Director* (1754). A chair from Arundel (Fig. 73) corresponds closely to Plate XIV in the third edition.

ALNWICK, NORTHUMBERLAND

The first edition of the *Director* is dedicated to the Earl of Northumberland (created in 1766 Duke of Northumberland), who was (according to the *History of Alnwick*) "a constant encourager of the polite arts." His name also appears among the list of subscribers. Matthias Lock, on the evidence of a memorandum on a sheet from his diary (February and March 1752), made a table for Lord Northumberland. Certain resemblances can be traced between gilt and carved furniture at Alnwick and designs in the *Director*. The design of the back of a set of twelve gilt armchairs in the music room resembles that on Plate XXIII of the third edition, and a mirror in the tapestry room has some resemblance to a design (Plate CLXXXVII). The light and graceful girandoles in the tapestry room and the French chairs in the entrance hall are in the full style of the *Director*.

COOMBE ABBEY, WARWICKSHIRE

A large library table from Coombe Abbey, which was probably made for William, fifth Lord Craven (1705-96), closely follows a design in the *Director* (1754), Plate LVII.

RENISHAW HALL, DERBYSHIRE

The inlaid satinwood commode (Fig. 119) has been assigned to Thomas Chippendale on stylistic grounds.¹ A comparison between the commode at Harewood (Fig. 118) shows such a resemblance as to leave no doubt of their common origin; though differing in detail, the inlay in style and character is unmistakable. The unusual and very effective design on the concave ends of the Renishaw commode has a parallel on the cabinets

¹ *Country Life*, July 2nd, 1928, p. xxxiv.

at Panshanger (Fig. 116). A stronger piece of evidence is supplied by the distinctive lobed pendants at the base of the pilasters, which also appear on the same position in the inlaid library table at Harewood House. The commode is known to have been in the upstairs drawing-room at Renishaw (a room redecorated for Francis Hurt Sitwell in 1776) in 1798, and can with confidence be attributed to the firm of Chippendale and Haig, about 1775.

CRICHEL, DORSET

A series of mirrors at Crichel, a house rebuilt by Sir William Napier after a fire in 1742, and beautified and altered in the first years of George III's reign, is probably by Chippendale. The correspondence between certain plates in the *Director* and the mirrors is very close. The chimney mirror in the great drawing-room (Fig. 99) follows a design, Plate CLXXXIII¹ (dated 1761) (3rd edition). This mirror is surmounted by an eagle with outspread wings holding in its beak festoons of flowers. The set of mirrors in the great drawing-room, which also carry the *motif* of a bird holding festoons of flowers, are doubtless by the same hand. The girandoles in the boudoir correspond to a design dated 1760 in the *Director* (3rd edition), Plate CLXXVIII, while a pair of mirrors in the long drawing-room correspond with Plate CLXIX in the same edition (Fig. 98). A pair of book-cases closely follows a design dated 1753 (Plate XCIII) in the third edition. As the design for the chimney mirror (Fig. 99) and of the girandole occurs only in the third edition, the work was evidently carried out about 1760. There is only a short distance between Crichel and St. Giles's House in the same county, mentioned above in connection with Chippendale.

PANSHANGER, HERTFORDSHIRE

A pair of china cabinets at Panshanger date from about 1770 or a few years later (Fig. 116). The carcase is of mahogany, the inlaid detail finely finished and engraved. The large oval fan pateræ on the cabinets resemble the inlay on a commode at Harewood House made by Thomas Chippendale in 1773 (Fig. 118). The cabinets are mounted with ormolu. The ram's head and husks applied to the pilasters of the lower stage correspond to those on the pilasters of the rosewood writing table at Harewood House (Fig. 122). The leaves applied to the frieze are identical with those upon the satinwood commode at Harewood made by Thomas Chippendale. These cabinets may be confidently attributed to Chippendale and are among the chief masterpieces of the neo-classic style.

WALDERSHARE PARK, KENT

The Earl of Guilford possessed a set of armchairs of the *Director* period.² The needlework covers were worked by Lady Barbara Herbert, daughter of the eighth Earl of Pembroke, who married Dudley North of Glemham in 1730, and died in 1755. (The original designs for the needlework were destroyed in a fire at Waldershare in 1913.)

¹ Identified by Fiske Kimball, *Metropolitan Museum Studies*, Vol. II, Part I, November 1929.

² They are part of a set of twelve, of which nine survive. The chairs were sold in 1945.

RAYNHAM HALL, NORFOLK

A mahogany commode chest of drawers from Raynham (Fig. 72), the seat of the Townshend family (one of two which were sold at Sotheby's in 1921), closely resembles a design (dated 1753) in the *Director*, 1st edition, Plate XLIV, described as a "French Commode Table." A second commode based on a design in the same edition (Plate XLIII) was also sold at the same date.¹

KIMBOLTON CASTLE, HUNTINGDONSHIRE

A dressing-table of rosewood from Kimbolton was identified² as made from a design in the *Director* (3rd edition, 1762), Plate LII. In Chippendale's notes the description of this plate is as follows:

A design of a dressing table for a lady; the drawer above the recess hath all the conveniences for dressing, and the top of it is a dressing glass, which comes forward with folding hinges. On each side is a cupboard with glass doors, which may be either transparent or silvered, and in the inside drawers or pigeon-holes. Two dressing tables have been made of rosewood from this design, which gave an entire satisfaction.

In the execution the fantastic *putti* which serve as finials and other details have been omitted (Fig. 87). A second rosewood dressing-table with gilt enrichments, and corresponding more closely to the *Director* plate, was sold at Christie's, July 6th, 1916, and is now in the Lady Lever Museum, Port Sunlight. It differs in many respects from the example from Kimbolton, having a canopied superstructure with a gilt ball finials and straight legs.

LANGLEY PARK, NORFOLK

This house was built by the Norwich architect, Matthew Brettingham, between 1740 and 1750. Neale, in his *Views of Seats*, states that the house was begun about 1740 for Mr. Recorder Berney of Norwich and finished by George Proctor (who bought the estate in 1742) and Sir William Beauchamp Proctor, his nephew and heir. The furniture of the house, most of which was made between 1740 and 1770, occupies a definite position in the architectural scheme.³ Three periods are represented: the early Georgian, the *Director* period, and the neo-classical. There is a strong tradition that the furnishing of Langley Park was put into the hands of Thomas Chippendale, but unfortunately his bills (which, according to report, have been seen by various people connected with the estate) have not come to light. Whether Chippendale was the maker of the side tables and bookcases belonging to the first period it is impossible to decide, but the pair of brackets of carved and gilt wood can probably be assigned to him on the evidence of a design in the third edition of the *Director* (Plate CLXI, dated 1760). One bracket carved with a

¹ A mahogany commode from Chastleton of closely similar design was sold at Sotheby's, November 1920.

² *Dictionary of English Furniture*, Vol. III, p. 219, Fig. 13.

³ Oliver Brackett in *Country Life*, October 15th, 1927.

satyr mask corresponds to this design: the companion is carved with a female mask (Fig. 102). The modelling and execution of these two masks are brilliant and give the impression of a sculptor's work rather than that of a wood-carver in the commonly accepted sense. Another piece of the *Director* date is a cabinet with a pagoda top.¹

NOSTELL PRIORY, YORKSHIRE

Robert Adam was employed at Nostell Priory (in succession to James Paine) by Sir Rowland Winn, the fourth baronet (1739-85). The work by Adam dates soon after Sir Rowland succeeded in 1765. The architectural drawings date from 1766 and cease on Winn's death in 1785. Only three designs for furniture by Adam exist, a picture frame (1773) and two side tables (1775).

Chippendale's accounts for furniture supplied to Nostell Priory are dated 1766-70, and there was a balance owing two years later. Among furniture identified in these accounts are the famous library table² (Fig. 77), an inlaid commode³ (Fig. 109), a set of six arm-chairs in the library,⁴ and a barometer⁵ (Fig. 90). Apart from these documented pieces, there are others that may be assigned to Chippendale on the evidence of style. The hanging shelves (Fig. 95) correspond to a type illustrated in the *Director*.

In the accounts there is one entry in 1769 of expenses in hanging Chinese wallpaper at Nostell Priory, and it is highly probable that the japanned furniture (Figs. 108 and 110) which harmonises with the walls was executed by the firm. These pieces represent the revival of japanning about the middle of the century. The detail is very accomplished in drawing and the contrast of the green ground and the silver and gold ornament is most effective. While in the commode (Fig. 110) classic influence is apparent, there is nothing to associate the design with Robert Adam.

In the case of the barometer the maker has learned the classical vocabulary without mastering the syntax. In connection with the commode (Fig. 109), whose form and decoration are derived from the contemporary French style, Chippendale employs the term "antique" without grasping its implications. A somewhat incongruous mixture, moreover, is shown in a side table and the peculiar amalgam can be paralleled in some of the designs for such pieces in the *Director*.

The late Lord St. Oswald acquired some eighteenth-century seat furniture about 1883.⁶

¹ Illustrated in *Country Life*, March 31st, 1928, p. 469, Fig. 5.

² June 30th, 1767 "To a large mahogany library table of very fine wood with doors on each side of the bottom part and drawers within on one side and partitions on the other, with terms to do, carved and ornamented with lions' heads and paws, with carved ovals on the pannels of the doors, and the top covered with black leather, the whole compleatly finished in the most elegant taste. . . . £72 10s."

³ December 1770. "To a large antique commode, very curiously inlaid with various fine woods, with folding doors and drawers within, and very rich chas'd brass ornaments complete." £40.

⁴ 1768. "To 6 mahogany chairs with arms for the library, the carving exceeding rich in the antique taste, the seats covered with green hair cloth. . . . £36."

⁵ October 20th, 1769 "A very neat case for a Barometer made of fine tulip and other woods and very rich carved ornaments gilt in Burnisht Gold and plate Glass in the Doors . . . £25."

⁶ *The Collection at Nostell Priory*, M. W. Brockwell, 1915, p. 68. The settee extends and can be used as a bed.

HAREWOOD HOUSE, YORKSHIRE

Of the small group of houses forming the "Canon" of Thomas Chippendale's authenticated work Harewood is certainly the most remarkable both for sustained quality and for the range and variety of its contents. Harewood House was built and furnished throughout "with a magnificence of conception probably unparalleled in England"¹ by Edwin Lascelles, afterwards Lord Harewood.² Robert Adam was called in to supersede the "strongly traditional and practical" Yorkshire architect, John Carr.³ The first stone was laid in 1759 and the house was ready for occupation by 1771. 'Adam's drawings for the interior range from 1765 to 1771, while one, dated so late as 1779, shows that the work was not then quite completed. A visitor in May 1787⁴ gives an ecstatic account of the interior: "All the rooms are equally elegant and costly, particularly the State apartments, but the large gallery and the great drawing-room present such a show of magnificence and art as the eye hath scarce seen and words cannot describe. The former takes up the west wing, and is seventy-seven feet by twenty-four and a half—on one side are four most superb plate glasses ten feet high, also another of the same over the chimney piece, and two large oval ones in other places. . . . The great drawing-room is also as handsome as designs and gilding can make it; there are seven elegant glasses ornamented with festoons, particularly light and beautiful, also tables with the same. The whole has been finished only a year by Chippendale, St. Martin's Lane." The concluding sentence supports evidence afforded by surviving bills that the owner continued to patronise Chippendale's firm after the death of its founder, which occurred nine years before this account was written. An anonymous versifier "on viewing Mr. Lascelles' House at Gawthorpe, October 1770"—that is, just before the house was first occupied—produced a fervid tribute which begins:

Hail, glorious structure ! noblest of our isle,
Finished by artists bred on every soil,
What gold can finish or what taste can show
Beyond conception strike the astonish'd view
Such costly furniture, such beds of state.

The enthusiasm of contemporaries for the decoration and furnishing of Harewood House has been echoed in recent times by Oliver Brckett, who, in his *Thomas Chippendale*, speaks of that cabinet-maker's work there as "the last and greatest of his achievements," a verdict which may be unhesitatingly accepted.

¹ Oliver Brckett, *Thomas Chippendale*, p. 73. Some early Georgian furniture now at Harewood was doubtless removed from the old house of Gawthorpe about a quarter of a mile away in the grounds of the present house.

² Edwin Lascelles, son of Henry Lascelles, who had made a fortune as collector of the Customs at Barbados, and as Director of the East India Company, was created Lord Harewood in 1790. He died in 1795.

³ "Harewood House," *Country Life*, July 4th, 1914.

⁴ Sam Curwen's *Journal and Letters*, p. 138, 1864, quoted in the *Architecture of Robert and James Adam*, Arthur Bolton, 1922, Vol. I, p. 175.

The accounts of Chippendale and Haig are dated between 1772 and 1775 and total £6,326; but the firm must have been employed earlier by Edwin Lascelles, for the first item is "To a Bill delivered" for nearly half the total sum. There are a number of pieces in the *Director* style at Harewood, and these may represent part of the earlier outlay; but some of the most important examples of the marquetry furniture for which the house is famous are also absent from the bills, and it may therefore be inferred that they were obtained before 1772. Among the relatively few pieces which are thus identified is the celebrated commode (Fig. 118) supplied in November 1773 at a cost of £86, described as "very large" and "rich" with "exceeding fine Antique Ornaments curiously inlaid with various fine woods . . . with Diana and Minerva and their emblems curiously inlaid and engraved . . . with many wrought Brass Antique Ornaments finely finished." The dressing-table commode and the upright secretaire (Figs. 123 and 117), a very rare form in England, inlaid with delicately-drawn figures in ivory on an ebony ground, are certainly from the same source, and are remarkable alike for technical brilliance and the beautiful contrast of the green-stained husks and the various exotic woods of the inlay with the pale golden tone of the satinwood ground.

No drawings for furniture at Harewood by Adam survive, perhaps because, as Mr. Arthur Bolton suggests, they were sent to Chippendale's workshops and not returned, but there can be little doubt that Adam was responsible for the design of the library table (Fig. 122) and the sideboard set (Fig. 115) in which the inlay, larger in scale than on the commodes, is set off by chased mounts of a high degree of finish for English ormolu. There are other pieces of which the design is fully consistent with Adam's responsibility, such as the pair of gilt side tables with inlaid tops, notable for the beautiful colour of the marquetry and the masterly drawing of the foliate scrolls. The satyr mask in the centre of the frieze closely corresponds with that on the wine cooler of the sideboard set. In Chippendale's bills there are charges for sets of "Cabriole chairs" japanned or "gilt in burnished gold," and "Barjaire" chairs (Fig. 121) of which the design accords with Adam's adaptations of French models. The first Lord Harewood's patronage was extended to the younger Thomas Chippendale (q.v.). Edward Lascelles, first Earl of Harewood, succeeded in 1795, when "An Inventory of the Furniture, etc., at Harewood House" was taken. A large number of pieces are briefly recorded which can still be identified in the house, and it is interesting to notice that at that time there were only two pier tables in the gallery. Some of the bedrooms and all the reception-rooms contain specimens of japanned furniture of the kind which Chippendale had supplied to Edwin Lascelles' neighbour at Nostell Priory. There are also a number of carved mahogany wardrobes and dressing commodes.

CHRIST CHURCH, OXFORD

In the Library there are twenty-six carved mahogany stools and in 1764 there is an entry in the accounts: "Mr. Chippendale's bill for mahogany stools for the Library £38 7s. Carriage from London 18s. 6d."¹

¹ See *Country Life*, January 5th, 1915.

WILLIAM INCE AND JOHN MAYHEW

Fl. circa 1758-1810

THE firm of Ince and Mayhew, "cabinet-makers and upholsters," which ranked high among the furniture-makers of the second half of the eighteenth century, is chiefly remembered by their book of designs entitled the *Universal System of Household Furniture*, a large folio volume published in parts between 1759 and 1763, where their address is given as Broad Street, Soho. The *Public Advertiser*, January 27th, 1759, announces that "Messrs. John Mayhew, who served his time with Mr. Bradshaw (see George Smith Bradshaw, p. 31), and William Ince, who served his time with the late Mr. West,¹ having taken the house of Mr. Charles Smith, cabinet-maker and upholsterer, opposite Broad Street, Carnaby Market . . . begs (*sic*) leave to inform . . . (customers, etc.) . . . commands executed in the neatest taste."²

In scope the *Universal System* is comparable to the *Director*, on which it is based. The notes are printed in English and French, showing that the authors hoped to obtain foreign patronage; and a trade card of the firm announces that they have "an Assortment of French Furniture consigned from Paris." Lady Shelburne, when busied in furnishing Shelburne (afterwards Lansdowne) House, noted in her diary in 1768 that there is some "beautiful cabinet work at Mayhew and Inch's (*sic*)" and purchased two glass cases for one of the rooms in her apartments.³

A cabinet in the Museum of Decorative Arts, Copenhagen, may be assigned to the firm on the evidence of the label found affixed to it (Fig. 126).

The *Universal System* is dedicated to the Duke of Marlborough,⁴ who is described as a patron "ever willing to promote and encourage Industry and Ingenuity," and a number of the designs are said to have been carried out. Of varieties of furniture not included in the *Director*,⁵ tripod tables are the most important. There is a metal-work section at the end of the book which includes designs for brackets for marble slabs, a handrail for a balcony, a staircase railing, and grates and brackets for lanterns.

In 1779 Ince and Mayhew's address is Marshall Street, Carnaby Market, and in 1802 furniture was supplied by them for Mrs. Piozzi's Welsh house, Brynbella.⁶ A set of Regency chairs from Brathay Hall, Lancs. (now at Millar Bridge, Ambleside), which are shown in some water-colour drawings made by John Harden, their owner, between 1805 and 1825, have always been known to his descendants as the "Mayhew Chairs," and were so called by Jessie Horden (*b.* 1814, *d.* 1908), who figures as a child in the drawings. This is strong

¹ West, "an eminent cabinet-maker and upholsterer," died in King Street, Covent Garden, 1758.

² Information supplied by Sir Ambrose Heal.

³ "For which, though they are only of deal and to be painted white," he charges £50. Quoted in Robert Adam, A. Bolton, Vol. II, p. 312.

⁴ George, Duke of Marlborough, K.G. (1739-1817).

⁵ William Ince's name appears among the subscribers to the first edition of the *Director*.

⁶ A letter dated 1802 mentions "furniture expected from Mayhew and Inch, to decorate pretty Brynbella." *The Intimate Letters of Hester Piozzi and Penelope Pennington* (1778-1821), 1914.

presumptive evidence that the set was made by Ince and Mayhew.¹ Only two drawings of the firm are known—of a State bed (in the Victoria and Albert Museum) and of a commode, with a receipted bill. John Mayhew was doubtless the maker of that name in partnership with Samuel Norman (*q.v.* p. 39).

A large bill from Daguerre for furniture sold to the Prince of Wales and "delivered to Carlton House" between 1783 and 1789 was referred to Ince and Mayhew to report on the "upholstery articles." In view of the firm's contemporary standing, it is surprising that so little can be assigned to them, more particularly in view of the scope of their work, which provides upwards of three hundred designs. A set of mahogany chairs with lattice-work back in the Chinese style at Pwllwyrach, Glamorgan, are stamped I.M., which is not, of course, adequate evidence of the firm's responsibility. A mahogany stool of unusual form (Fig. 125) closely following a design for a "Lady's Dressing Stool," in the *Universal System*, was formerly in the Winkworth collection. (*Illustrations*, pp. 155-156.)

WILLIAM LINNELL, CARVER AND UPHOLSTERER (fl. 1720-63) AND JOHN LINNELL, CARVER AND CABINET-MAKER (died 1796)

THE name Linnell occurs among the members of the Academy of Painting and Sculpture established in St. Martin's Lane in 1720. He is described as an excellent carver in wood.² In the bills³ rendered between 1739 and 1752 by William Linnell to Richard Hoare, first baronet, of Barn Elms, which total nearly £1,100, Linnell describes himself as a carver, and several of the most important items are for picture-frames and carved decorations of various kinds, such as "3 sham curtains." In 1739 he charges £13 12s.

ffor makinge and Carving a pair of half length picture frams very neatly Carvd with a Venus head and feathers at top and fouldge on each side, fouldge at Bottom and a Duble french shell in ye middle drops of frute and flowers all down ye sides pelmets laping over ye mouldens top bottom & sides all ye mouldings carvd & Kea frett in ye sandinge.

In the same year he charges twelve shillings "ffor Carving a Large flower for ye bed" and as much as £8 10s. "ffor carviing ye two Large Drops of fruite and flowers betwene ye windows." Several of Linnell's charges are for repairs and alterations, but besides carvings he also supplied tables and chairs. One of his bills includes a note on "the exact prime cost of the chairs, and what they stand me in per chair." The cost of each was £4 7s., of which the frame accounts for £2, the balance being absorbed by items of upholstery, not including the coverings, which were apparently supplied by Sir Richard Hoare.

In 1744 his bill includes another note of "a pr of Glasses Lent in Gilt frams not charged to be returned when I can get any that will fit yr pier." Linnell made and carved mirror

¹ Information supplied by Miss Beryl Clay, great-granddaughter of John Harden.

² *Wine and Walnuts*, W. H. Pyne, 1824, Vol. I, p. 177.

³ In the Library, the Victoria and Albert Museum. Richard Hoare married the heiress of Henry Hoare of Stourhead, and was father of Sir Richard Colt Hoare, the antiquary.

frames, but the obtaining of glass for this purpose was evidently a matter of some difficulty. His carving operations descend to items such as "carving two Leathers to mark napkins and fixing ye same on boards, 10s. 6d."

Since 1749 William Linnell had provided a good deal of furniture for William Drake of Shardeloes, and in 1758 his name is included in a list of London tradesmen employed there. It was probably this William Linnell who was employed by Mrs. Montague, the "Queen of the blues," in 1752. When she was decorating a Chinese room in Hill Street, she wrote to her cousin, Gilbert West, that "if Mr. Linnell designs to gild the bird he sent me in a drawing of, it will look like the sign of an eagle at a laceman's door. If japanned in proper colours, it will resemble a bird only in colour, for in shape it is like a horse." A letter of November 16th, 1752, shows that she was disturbed by the cost of Linnell's decorations. "Mr. Linnell brought me his bill" (she writes) "the morning I left town, and I think I will send a copy of it as a proper warning to Mr. West, and if you will proceed in spite of my sad and woeful example, I cannot help it."

"William Linnell, carver," appears in the *Universal Director*, 1763. He died in that year, and his "large and genuine stock in trade at his late House and Ware rooms in Berkeley Square" was sold by auction. It consisted of "magnificent large Pier and other glasses, large library bookcases and writing tables, elegant carved Terms, Brackets and girandoles, Hall and other Lanthorns, Large sienna, Derbyshire and Italian marble tables, mahogany chairs and settees, Dressing, Dining and card tables, commodes, Clothes Presses and a variety of other cabinet work in mahogany, etc."¹ The house was No. 28, a large double-fronted building in the north-east corner of the square. He was succeeded at his address by John Linnell, who was presumably a son or nephew.

John Linnell is chiefly known through his surviving designs. He was, according to a note by the architect Charles Heathcote Tatham,² "in the first line of his profession" as carver, cabinet-maker, and upholsterer; and this statement is certainly borne out by the surviving particulars of his clients. His tomb is in Paddington churchyard, and a notice in the *Gentleman's Magazine* gives the date of his death as March 27th, 1796.

A selection from Linnell's portfolios made in 1800 by Tatham is entitled "*A miscellaneous collection of original designs made and for the most part executed during an extensive practice of many years in the first line of his profession by John Linnell, upholsterer, carver and cabinet-maker.*"³

In Story's *Life of John Linnell*, the artist and friend of William Blake, it is stated that Tatham published a "number of books connected more or less with architecture and decoration," among others his selection from the carver Linnell's designs; but these designs were never published. The relationship between the two John Linnells, the artist and the furniture-maker, has never been established; the probability of some connection⁴ is, however,

¹ *Public Advertiser*, May 1763.

² Charles Heathcote Tatham (1772-1842) was the author of *Etchings of Ancient Ornamental Architecture in Rome and Italy*, followed by etchings representing fragments of Greek and Roman ornament.

³ In the Victoria and Albert Museum (Department of Engravings, Illustration and Design).

⁴ Possibly John Linnell was a great-uncle of the landscape painter.

increased by the fact that the artist John Linnell's father, James, was a London carver and gilder. Tatham's volume of Linnell's original designs was inherited by the architect's daughter Julia, who married George Richmond, the portrait painter, and several drawings by Tatham, signed and dated, are also included in the volume. It contains drawings by Linnell of chairs, settees, beds of fanciful and elaborate structure, commodes, mirrors, chimney-pieces, and picture-frames, some of which are coloured and finished. These drawings are rarely dated, but in a few cases the name of the client is given, such as William Drake of Shardeloes, and Sir Nathaniel Curzon of Kedleston. In a drawing entitled "*Design for the glass-frames in drawingroom at Shardeloes for Wm. Drake*" (Fig. 129) there is an alternative for the cresting of the tall mirror gummed on as a flap. In the first design the cresting consists of female sphinxes flanking an urn, while in the variant there is a vase as centre between foliate scrolls. In the drawing-room at Shardeloes are two mirrors of similar character, which hang on either side of the fireplace above side tables with scagliola tops of semi-elliptical form.

In 1763 John Linnell began providing furniture and upholstery for Shardeloes and by the end of 1768 the bill amounted to £1,056. William Drake went to the trouble of having a valuation of the goods supplied by Linnell from another cabinet-maker, Wicksted. In a letter from Linnell to William Drake in that year¹ he begs for a settlement and speaks of the great loss he had suffered by his foreman's mistake "in the expense of the man coming down, the materials wasted and Damask spoiled which I shall allow you for the same at cost." "I flatter myself" (he continues) "you will not be offended at my requesting you'll take this into consideration and that your settling this account at this juncture (as I am in great need of money) will in some measure eleveate (*sic*) the loss I shall sustain."

John Linnell must have furnished Shardeloes from top to bottom during the three years covered by his bills, keeping workmen on the spot for some considerable time "putting up furniture and stuffing chairs, etc." Naturally much of Linnell's furniture has disappeared during the changes and chances of successive owners, but it has been possible to identify two deal settees, painted white, for the hall, a set of sofas and "French" chairs (1768) "gilt in parts in Burnish gold," and the dining-room sideboards and their pedestals.²

In September 1767 John Linnell enters the making and carving of a "large side-board table with a mahogany top," and in the following month there is an interesting reference to "making and carving two coopers the tops in the form of vases and large brass handles like Mr. Child's and lined with lead to hold water, and the other top a sham." The graceful two-handled urns at Shardeloes closely correspond to those at Osterley, for which a design by Robert Adam exists dated 1767; and this chance reference in Linnell's account is evidence that Linnell was the maker of the urns at Osterley (Fig. 133).

¹ Dated August 2nd, 1768.

² Two urns and pedestals, £30; sideboard with reeded legs, £12 (extracts from *Linnell's Accounts at Shardeloes*, by permission of Captain Tyrwhitt-Drake). Information supplied by Mr. G. Eland

Linnell also worked for Sir Nathaniel Curzon. One design of his for an armchair is inscribed for "Sir Nath. Curzon," and dates, therefore, before 1761, when Curzon was created Baron Scarsdale. Among the Adam drawings at the Soane Museum there is a design for a settee lettered for "Lord Scarsdale and also executed for Mrs. Montagu in Hill Street." This was formerly taken to be the point of departure for a set of four carved and gilded sofas at Kedleston, with merfolk supporting the arms and pairs of interlaced dolphins forming the legs, which was made for Sir Nathaniel Curzon. It has been pointed out that the Adam design does not closely resemble the sofas as completed, and that they are considerably nearer to a sepia wash drawing in the Linnell portfolio (E. 124) inscribed "Lord Scarsdales sofa at Kedleston in Derbyshire." They are still closer in design to a finished water-colour by Linnell (E. 129 and Fig. 127), in which one of his merfolk holds a lyre, the other a shell, and interlaced dolphins form the supports. Three other carved and gilt sofas,¹ differing in minor details but virtually identical, can be associated with Adam and Linnell. These sofas are far more closely related than the Kedleston "merfolk" set to the Adam design at the Soane in which the arm supports are classical female figures with one arm raised, while the legs are carved with female marks. Linnell may be held responsible for the making of these sofas, as well as for the set with merfolk at Kedleston.

He worked for the Earl of Carlisle, for there is a design for a frame (with a half-length portrait indicated in pencil inscribed: "This drawing sent up from Castle Howard." There is also in the Victoria and Albert Museum a drawing of the side of a room, in which classical plaques and medallions figure. This is inscribed: "The casts from Lord Carlisle's marbles." The remaining designs of carved furniture, which were probably intended for publication by Linnell (one girandole bears on the back plate "Linnell inv. 1761"), are to a fresh and original interpretation of the classic revival.

Well-drawn human figures with merfolk and *putti* are frequently introduced in his compositions. They are "analogous to those of Chippendale, but with a dash of graceful classicism."²

In the Victoria and Albert Museum there is another group of designs in pen, wash, and water-colour by Linnell for furniture, notably mirrors and candelabra, the period covered being 1883-81. In almost every case the name of the purchaser is given and the price added in cypher. Among his clients were Lady Abdy, the Earl of Lisbourne, the Hon. George Shirley, Lord Vernon, Sir Robert Cunliffe, the Earl of Haddington, Lord Ely, Lord Melsington, Lady Crosbie, Lady Litchfield, the Duke of Cumberland, the Duchess of Ancaster, Lady Salisbury, Lord Cadogan, and W. Blathwayt of Dyrham.

Some mirrors from Bramshill correspond so closely with Linnell's distinctive treatment, that it is probable that they were made by him (*cf.* Figs. 132 and 134). Entries of pay-

¹ One of these was acquired by the Pennsylvania Museum in 1930, another by the Victoria and Albert Museum in 1946.

² F. G. Stephens, *The Art Journal*, 1882, p. 261.

ment in 1754 to this maker for picture and mirror frames and brackets occur in the accounts of Sir William Lee of Hartwell.¹ At Ammerdown in Somerset are preserved bills for the furnishing of the house undertaken by Thomas Samuel Joliffe in 1795, when he employed two firms, Thomas Andrews and John Linnell of Berkeley Square, which throw light on the later activities of this maker and designer. The more important furniture was provided by Linnell, who made the two side tables in the dining-room, "gilt in burnished gold in the best manner for four slabs," and a satinwood seat in the drawing-room. (*Illustrations*, pp. 157-160.)

GEORGE SEDDON

Born 1727, died 1801

THE name of Seddon has long been familiar as that of a firm carrying on a large business in the second half of the eighteenth century. Hitherto, little had been known of the firm's history, but a new light was thrown upon its activities by the publication of the *Diary of Sophie von la Roche*, a German lady who gained some reputation in her own country as a novelist.² In 1786 she visited Seddon's, and gives an account of their premises at "London House," 150, Aldersgate Street, which is quoted in the Introduction and shows them to have been a hive of industry.

The founder of the firm, George Seddon, son of John Seddon of Blakelea in Lancashire, was born in 1727, and appears to have set up business in Aldersgate Street about the middle of the century. He was a liveryman of the Joiners' Company in 1737 and master in 1795. He subscribed to the first edition of the *Director* (1754) and his name first appears in Mortimer's *Universal Director* for 1763. A few years later a fire burnt down his premises and the damage was computed at £20,000. The reference in the *Annual Register* (1768) refers to Seddon as "one of the most eminent cabinet-makers of London." He soon started business again in new and improved premises close to the original site. It is stated that from there furniture was supplied for the new Somerset House, completed in 1780,³ and the firm's bills extend from 1779 to 1789. They continued to enjoy a high reputation down to the middle of the nineteenth century. The premises were destroyed by fire again in 1783 and a third time some years later, when Seddon's daughter was burnt to death.⁴ An interesting allusion to the export of Seddon's furniture is found in the *Memoirs of William Hickey*.⁵ In 1791 he engaged "a very large and commodious residence seven

¹ 1754 May. Paid Linnell for two picture frames and two Gothic brackets, £30. 10. 0.

August. Paid Linnell for a glass and frame for ye back parlour and a picture (frame?) for ye chimney in ye fore parlour and 3 brackets, £62. 2. 0.

MS. account of Sir William Lee, Bart., of Hartwell, 1754-60.

² *Sophie in London* (1788), translated from the German by Clare Williams, 1933, pp. 173-75.

³ *The Cabinet-Maker*, June 30th, 1931.

⁴ *Londinium Redivivum*, 1803-07, 1803, p. 544.

⁵ *Memoirs of William Hickey*, Vol. IV, 1925.

and a half miles from Calcutta, and purchased a very capital cabinet, -----, at the price of one thousand sicca rupees"—that is, £188 sterling.

Seddon died at his house in Hampstead in 1801.¹ Sophie von la Roche pays a tribute to his abilities and character, representing him as a man "with an understanding of the requirements of the needy and luxurious, knowing how to satisfy them from the products of nature and the artistry of manufacture." She credits him with an appreciation of "the value of all his own people's labour and toil," and asserts that he "is for ever creating new forms." This assertion is of interest, as it implies that Seddon was an inventive designer of furniture.

The portrait (Fig. 137) represents George Seddon, the founder of the firm, towards the end of his life. Recent researches² have established the firm's later history. Seddon's son George was taken into partnership in 1785 and three years later his elder son Thomas.³ From 1793 to 1800 George Seddon's son-in-law, Thomas Shackleton, joined the partnership, and the firm was then known as Seddon, Sons and Shackleton. In 1802 their style reverts to Seddon and Sons.⁴ In George IV's reign Nicholas Morel was taken into partnership, and they figure among the tradesmen to whom the king became indebted for large sums.

Of Seddon's surviving output the most considerable are two sets of seat furniture, dating from about 1790 and authenticated by a bill.⁵ The painted satinwood set is elegant in line and decoration and above the average in quality (Fig. 138). An armchair at the Victoria and Albert Museum so closely resembles this set as to justify the conclusion that Seddon's were the makers. In spite of Sophie von la Roche's tribute to George Seddon's inventive gifts, the identified pieces show little individuality (Figs. 135-6). An exception was the cumbrous satinwood cabinet, made from Sir William Chambers's design for Charles IV of Spain,⁶ which combined the functions of a bureau, jewel case, and dressing table and organ. The workmanship was of extraordinary nicety and elaboration, and considerable opportunity was afforded to the carver in the satyr heads to the pilasters and the six couchant lions which served as supports. Chambers, making an excursion into an unaccustomed field, relied upon his architectural experience, and, giving free play to his fancy, designed not so much a piece of furniture as a building of carved and painted wood, unrelated to any scheme of interior decoration. As no other firm of the period

¹ Sir Ambrose Heal, "The Firm of Seddon," *Country Life*, January 20th, 1934.

² By Sir Ambrose Heal, who identifies the portrait as that of the elder George Seddon (*Country Life*, January 20th, 1934) and gives a table showing the descent of the partners in the firm.

³ In 1790 Thomas Seddon established an "offshoot" of the business at 10, Charterhouse Street, which he carried on under his own name until 1797. From 1793 he had a second address at 24, Dover Street.

⁴ On the death of the elder George Seddon in 1801 the firm changed its name to Thomas and George Seddon. On the death of Thomas Seddon in 1804 the business was carried on by George Seddon. For further particulars see "A Great Georgian Cabinet-maker," Ralph Edwards, *Country Life*, October 21st, 1933, and "The Firm of Seddon," Sir Ambrose Heal, *Country Life*, January 20th, 1934.

⁵ From George Seddon, Sons and Shackleton to D. Tupper of Guernsey.

⁶ This cabinet, made in 1793 and decorated with painted oval panels by William Hamilton of the Four Seasons, Fire and Water, Night and Morning, and Juno and Ceres, was shown at the Franco-British Exhibition, 1903. Since that date it has been broken up.

is known to have possessed workshops and showrooms on a comparable scale, it is a justifiable assumption that much fine furniture was produced by Seddons' which can no longer be identified.¹ (*Illustrations*, pp. 161-162.)

WILLIAM GORDON (Fl. circa 1754-79) AND JOHN TAITT (Fl. 1770-99)

THE name of William Gordon, cabinet-maker, appears among the subscribers to the *Director* (1754),² and from about 1770 to 1779 the firm (Gordon and Taitt) sent in several detailed bills for furniture and repairs to the first Earl Spencer for work at Althorp and Wimbledon. It is probable that some of the fine mahogany furniture at Althorp was made by this firm. They appear in London directories as Gordon and Taitt in 1768 and 1770 in King Street and later at Little Argyle Street, Golden Square. After 1779 Gordon's name disappears, and John Taitt,³ upholsterer and cabinet-maker, is given, with 75, Swallow Street, Piccadilly, as the address. In 1785 Taitt moved to 254, Oxford Street, where he continued till 1799.

In 1784, when Georgiana Lady Spencer was doing up her dower house at St. Albans, she constantly mentions Taitt, who probably made the cabinet given to her by her friends in 1783-84. The upper stage, which is fitted with pigeon-holes, has its cupboard doors inlaid in the centre with the initials G.S. and a coronet in ivory (Fig. 139). (*Illustration*, p. 163.)

WILLIAM FRANCE (also BECKWITH AND FRANCE)

Fl. circa 1765-1800

WILLIAM FRANCE appears among the Royal tradesmen as cabinet-maker and upholsterer in 1765, and was employed by Lord Mansfield in 1768-70. He is described as "the late William France" in 1770, but the firm of France and Beckwith continued to be employed by the Crown until early in the nineteenth century. France and Beckwith, in that order, St. Martin's Lane, are given in the list of master cabinet-makers at the end of Sheraton's *Drawing Book* (1791): their premises were at No. 101. In that year they rendered an account for "a large mahogany shaped sideboard, a pedestal at each end . . .," and several tables, apparently of high quality, under the heading: "Work done by Order of the Lord Chamberlain's Office for his Majesty's Service." One of these pieces is described as "a neat demielipical pier table top, exceeding fine satinwood, highly japan'd in colors and varnished on a carv'd frame, gilt in best burnish'd gold and a bordered Damask leather cover, lind green Baize and bound gilt leather for the top." The firm supplied the Earl of Verulam with "a neat mahogany Work table" in 1795.⁴ In 1799 Beckwith and France supply

¹ The cradle made by Seddons' in 1814 for Joanna Southcott's "Prince of Peace" is now in the Peel Park Museum, Salford.

² "Mr. Gordon, upholster," also subscribed to Sir William Chambers's treatise, *The Decorative Part of Civil Architecture*, in 1759.

³ A Richard Taitt, upholsterer and joiner, of Jermyn Street, worked for the royal household from 1793 to 1795. John Taitt worked for the royal household from 1793 to 1796.

⁴ Accounts of Gorhambury, MSS. of the Earl of Verulam, Hist. MSS. Comm., 1906.

the commodes identified as his work, he seems to have specialised in inlaid furniture. A pair of commodes in the Royal collection made for the Prince of Wales's apartment in the Queen's House, St. James's Park (Fig. 143), is described in Gates's bill in 1781¹ as "two very fine sattenwood inlaid commode tables to stand under piers, the doors, drawers and tops richly engraved with urns, vases, flowers and other ornaments in wood of different colours." A second pair of commodes which were made for the Prince for Carlton House, and were afterwards at the Brighton Pavilion, are also inlaid with large classical vases and are probably by Gates (Fig. 142). The top is decorated with rushes in satinwood and harewood on a rosewood ground, the cupboard doors with classical vases within laurel wreaths. These commodes have one key, with the bronze bow cast with the Prince of Wales's plumes, crown and motto. The interest shown by the Prince in furniture is evidenced by a note on a bill of Gates's for a pair of "superb tripods or thermes" supplied in 1780, which were made to a drawing chosen by the Prince. The few surviving specimens of his work prove that Gates was one of the most accomplished of those producing marquetry furniture at this period. For the first quarter of 1783 he was in partnership with Benjamin Parran (*q.v.* p. 72). (*Illustrations*, p. 165.)

GEORGE HEPPLEWHITE

Died 1786

LITTLE is known of George Hepplewhite of Redcross Street, Cripplegate, whose death in 1786,² occurred two years before the publication of his book of designs, *The Cabinet-makers' and Upholsterers' Guide*. The *Guide* was re-issued, with some slight modifications, in 1789, and there is a third edition (1794) which is a reprint of the second. In the preface it is claimed that the drawings are "all new" and that the publication "steadily adheres to such articles only as are of general use and service." Ten designs in the *Cabinet-makers' Book of Prices* (1788) bear the name Hepplewhite; but the date indicates that these are productions of the firm rather than of George Hepplewhite. A large proportion of furniture illustrated in the *Guide* is inlaid. Hepplewhite's book is an epitome of the classical style adapted to furniture design, and it is a convenient summary of the art of 1780-85, "rational, simple, and withal, extremely elegant and refined." It is stated in the *Guide* that one of the chairs illustrated, a solid shield-back armchair,³ "has been executed with good effect for His Royal Highness the Prince of Wales," but the name of the firm does not appear among the Royal Accounts. An armchair which is illustrated (Fig. 145) corresponds to a design in the *Guide*, but no piece of furniture authenticated by a bill is known, and there is nothing to indicate that Hepplewhite ever enjoyed extensive fashionable patronage. Sheraton writes in the *Drawing Book* that, "notwithstanding the late

¹ Identified by H. Clifford Smith, *Buckingham Palace*.

² Administration of his estate was granted to his widow, Alice, who carried on the business, trading as A. Hepplewhite and Co.

³ Plate X in all editions of the *Guide*.

date of Hepplewhite's book, if we compare some of the designs, particularly the chairs, with the newest taste, we shall find that this work has already caught the decline, and perhaps in a little time will suddenly die in the disorder." (*Illustrations*, p. 166.)

ROBERT AND RICHARD GILLOW

Circa 1740-1811

ROBERT GILLOW, a joiner, the founder of the firm, moved to Lancaster from Kirkham-in-the-Fylde, and was made a freeman of the borough. In 1757 Robert's son, Richard, was taken into partnership at the age of twenty-three, and in 1800 he invented and patented the telescopic dining-table.¹ About 1760 land was leased and premises built on the site of the showrooms of Messrs. Waring and Gillow in Oxford Street. The furniture for the London branch was for many years made at Lancaster, a town which is described by Pennant in 1772 as "famous in having some very ingenious cabinet-makers settled here, who fabricate most excellent and neat goods at remarkably cheap rates, which they export to London and the plantations."² Entries of goods despatched to London on a small scale appear in the Gillow books as early as 1740, and among exports sent by Robert Gillow and other merchants to Riga are, a mahogany dressing chest and a "snap table."

The whole of the furniture for London was for many years sent by sea, the voyage taking from ten to fourteen days. These shipments are headed in the firm's books "adventure to London."³ Lancaster in the eighteenth century had a prosperous trade with the West Indies and other countries, and when Gillow's export trade began to be of importance the various shops "received from the workmen by whom they were occupied designations after the names of places to which consignments were made, such as Barbadoes, St. Domingo, St. Helena, Cape of Good Hope, and New Britain, and immediately after Waterloo a newly-occupied shop was named after the Belgian battlefield."⁴ In 1771 Gillow and Taylor are carrying on business as upholsterers and cabinet-makers,⁵ and in 1776 the firm's style is Gillow.⁶ In 1790 it is Robert Gillow and Company, "upholders," and in 1811 (on the death of Richard) G. and R. Gillow and Company, merchants and cabinet-makers. Some years later the Gillows ceased to be connected with the business, though it was still carried on under their name.

Gillow's were employed by Mrs. Piozzi, soon after her marriage in 1794, to refurnish Streatham Park "in modern style, supremely elegant, but (she adds) not expensive." The firm's bills, however, amounted to the large sum of £2,380, and were mainly responsible for the "enormous expense" which drove her into "a little Bath lodging." The items were disputed, and became the subject of protracted negotiations, Mrs. Piozzi being informed by one of her advisers that "Gillow's bill has many charges in it that cannot be supported, so if he can leave off a hundred weight, things will run better." Finally the

¹ Richard Gillow died in 1811.

² Thomas Pennant, *Tour in Scotland*, 1776, Vol. I, pp. 23-25.

³ *A Record during Two Centuries*, 1901 (pp. 42-3), Gillow.

⁴ *Ibid.*, p. 24.

⁵ *Kent's Directory*, 1771.

⁶ *London Directory*, 1776.

account was settled for £2,070.¹ A German visitor to London in 1807 speaks of the firm as "the first grade salesmen and manufacturers in London; they deal widely in land and foreign trade and maintain employees in different parts of England; their work is good and solid, though not of the first class in inventiveness and style."² The existing examples prove this to be a just verdict. From the early nineties they sometimes stamped their case furniture with the name "Gillow's" or "Gillow's, Lancaster," and appear to have been the only English makers to adopt this practice before Victorian times (Fig. 148).

The Lancaster connections of the firm explain the large number of clients from the northern counties, whose names are recorded in the series of cost books,³ in which it was usual in the later eighteenth century for the clerk who kept them to insert rough sketches of the pieces mentioned. (*Illustrations*, pp. 167-168.)

THOMAS SHERATON

Born 1751, died 1806

THOMAS SHERATON stands apart from the master craftsmen of the eighteenth century, because, while he is a figure of importance in the field of design, nothing is known of his activities as a craftsman, and after 1793 "he supported himself by his exertions as an author."

He was born in 1751 at Stockton-on-Tees in Durham, and was in his early years a "journeyman cabinet-maker."⁴ His trade card, which gives his address as Wardour Street, Soho, proves that he was a designer rather than a maker of furniture; he "teaches perspective, architecture and ornaments, makes designs for cabinet-makers, sells all kinds of drawing books." In one of the few personal references in his works, Sheraton writes that "having possessed a strong attachment and inclination for carving in my youth, I was necessarily inclined to make attempts in this art, and, succeeding in some degree, I was employed in the county occasionally in it."⁵

He published between 1791 and 1794 the *Cabinet Makers' and Upholsterers' Drawing Book* in four parts, and in 1803 he brought out the *Cabinet Dictionary*. Of his last scheme, the *Cabinet Maker, Upholsterer, and General Artists' Encyclopædia*, one volume only appeared covering A to C, published in 1805, the year before his death. Adam Black, a Scotch politician and publisher, who came to London in the first years of the nineteenth century and was employed by Sheraton for about a week to write articles in the *Encyclopædia*, describes Sheraton's "painfully humble circumstances" and his house, "half shop, half dwelling house." "He understands the cabinet business [adds Black], I believe was bred to it; he has been, and perhaps at present is, a preacher; he is a scholar, writes well, draws,

¹ *Autobiography, Letters and Literary Remains of Mrs. Piozzi*, 1861, A. Hayward.

² *Neueste Reise durch England*, 1807, Nennich (P. A.).

³ Among them were the Earl of Strafford (1795), Wentworth Castle; Sir Henry Hoghton, Walton Hall; Mr. Fawkes (1788), Farley Hall, Yorkshire; and the Earl of Derby.

⁴ *Gentleman's Magazine*, November 1806.

⁵ *Cabinet Dictionary*, 1803, p. 136.

in my opinion, masterly, is an author, bookseller, stationer, and teacher."¹ In his obituary notice in the *Gentleman's Magazine* he is pronounced to have been a "very honest, well disposed man, of an enterprising disposition."

The designs for furniture in the second part of the *Cabinet Makers' and Upholsterers' Drawing Book* (by far the most important of his works) are excellent in draughtsmanship. It is not clear from the text whether the illustrations are Sheraton's own invention or taken from finished work of other cabinet-makers. The notes contain fuller technical information than can be found in any other book of designs. The mahogany bookcase (Fig. 149) is identical with a design in the *Drawing Book*² and contemporary with it. The upper stage is surmounted by a cornice and delicate cresting carved with a draped urn from which spring slender palm fronds. The writing drawer is released by pressing the centre of the patera at each end. To this example a number of others might be added, but in the case of Sheraton correspondence between a piece of furniture and a design in the *Drawing Book* affords no presumption that he was its maker. From the text it is clear that he went the round of the shops to obtain information and assistance and to "exhibit the present taste of furniture." In some instances he gives information as to where objects of a specialised character may be obtained. Vast quantities of contemporary furniture have been recklessly attributed to Sheraton, and his name has become attached to the style in vogue during the last decade of the century. But nothing can be assigned to him on definite evidence, and indeed there is no reason to suppose that he ever possessed a workshop of his own. (*Illustrations*, pp. 169-170.)

THOMAS CHIPPENDALE

Born 1749, died 1822

THOMAS CHIPPENDALE (the younger) was born in 1749, the eldest of the famous cabinet-maker's eleven children; and after his father's death in 1779 carried on the business, trading as Chippendale and Haig, until in 1796 Haig withdrew from the partnership. Haig, in his will drawn up that year, left £1,000 to "his very old friend and late partner, Thomas Chippendale." The bequests were to be paid out "of monies secured by me on several bonds of Thomas Chippendale, my successor in business." In a later codicil,³ Haig directed his executors to take such measures for the recovery of the money immediately after his death as they might see fit, and the legacy to Chippendale to become null and void unless he settled within a twelvemonth.

The younger Chippendale was made bankrupt in 1804, when all his property was taken over by the trustees. The stock in St. Martin's Lane was sold by auction on the premises, and among the goods were "the beautiful mahogany cabinet work of the first class, including many articles of great taste and of the finest workmanship: commodes, chiffoniers,

¹ *Memoirs of Adam Black*, 1885, pp. 32-3.

² Plate XXXIX in Appendix, where it is described as a "new design for a bookcase with a writing drawer."

³ August 16th, 1802.

chests of drawers; sofa, card, writing and several sets of dining and breakfast tables, of large and small dimensions, pillars and claws; gentlemen's and ladies' dressing do.; cheval glasses, sideboards and pedestals." The sale of the furniture lasted two days, and three more were occupied in the disposal of the timber. "The collapse of the business must have been for a time complete, as the stocks of upholstery fabrics and brass ornaments were also sold, and with them all the personal furniture and other effects of the bankrupt."¹

Thomas Chippendale was, like his father, a member of the Society of Arts and exhibited five pictures at the Royal Academy between 1784 and 1801. George Smith, writing a few years after his death, speaks of him as "known only amongst a few" and as possessing "a very great degree of taste, with great ability as a draughtsman and designer."² He visited Paris early in the nineteenth century, and filled a small sketchbook (formerly in the Bernal collection) with drawings of French furniture, described as *Sketches by Tho. Chippendale at various times.*"

In spite of the firm's financial difficulties, it enjoyed a considerable reputation during the late eighteenth and early nineteenth centuries. Stourhead was furnished for Sir Richard Colt Hoare by them between 1795 and 1820, and during that period several thousand pounds were paid out for furniture and also for paperhanging and upholstery.³

Accounts dated 1796-97 showed that Chippendale was employed by Lord Harewood both at Harewood House, Hanover Square,⁴ and at Harewood House in Yorkshire. The four carved and gilt side tables below the pier glasses in the Gallery at Harewood, hitherto attributed to the elder Chippendale, are now seen to have been the work of his son in 1797.⁵ They might be mistaken for productions of the classical revival under Robert Adam and mark the transition between the earlier classical manner and the Regency style. In the large mahogany cupboard⁶ (Fig. 154), made in 1796, all the carved detail would be fully consistent with a date at least twenty years earlier, and a similar conservatism may be observed in the library table⁷ made in the same year (Fig. 153), which cost £124 10s.—more than the very elaborate library table supplied by Chippendale to Stourhead. Like Benjamin Goodison and other makers of an earlier date, Chippendale hired out furniture from stock, and there are charges in the "Town Account" for "the use of" painted "rout chairs" and mahogany

¹ *Artists and their Friends in England*, Vol. II, pp. 262-63, W. T. Whitley.

² *Cabinet-Makers' and Upholsterers' Guide* (1826), p. 194.

³ See article on the furniture by the younger Thomas Chippendale at Stourhead, *Country Life*, June 11th, 1938.

⁴ Bought by the first Earl of Harewood in 1795. George H. Cunningham, *London*, 1927, p. 320.

⁵ When an inventory was drawn up two years earlier, "four large pier glasses" were in position, but there were only "two pier tables with burnished gold frames and marble tops."

⁶ August 5th, 1796. A very large mahogany Press of exceeding fine wood, the middle part fitted up as a clothes Press the shelves lined and Baize aprons and the front edges made of cedar, one of the ends fitted up with Pegs and the other with 2 shelves. The middle of the bottom with two rows of drawers each, the two ends with a shelf each, and panell'd doors before the whole; a goloss in the frieze and carved mouldings with Bramah's patent lock to the whole, £64.

⁷ October 3rd, 1796. A mahogany library table of exceeding fine wood, the middle drawer and the Top part plain and the 4 end drawers fitted up with dove-cotts, the end part with drawers and panell'd Doors on one side, the other side with Pigeon Holes and a shelf and pannell'd doors. The top covered with Black Leather, the whole ornamented with Rich Brass gilt mouldings, £124 10s.

card tables. The accounts contain a large number of charges for repairs, upholstery, and miscellaneous items. Among these is an entry for "altering the door between the library and your Lordship's sitting-room, and putting new sham books to do"¹ for the London house. There are entries of small repairs and details such as "Repairing a beech kitchen chair and putting a new foot to d°"; "Twenty-four ivory labels with engrav'd Italick figures and fixing on your Lordship's Bookcase shelves," in addition to important items such as (1797): "Four table frames for the Piers of the gallery very richly carved and highly finished with burnished gold."

The high standard of quality which distinguished the productions of the elder Chippendale's firm was worthily maintained by his son into a later age, despite financial embarrassments; and among the furniture supplied by him to Harewood and Stourhead are some of the most notable examples of the Regency style. (*Illustrations*, pp. 171-172.)

¹ September 13th, 1796.

LESSER-KNOWN AND MINOR CABINET-MAKERS, JOINERS AND CARVERS

SAMUEL BENNETT

Fl. circa 1700

THE name of Samuel Bennett is found inlaid upon two bureaux, dating from the early years of the eighteenth century, which were illustrated in the *Dictionary of English Furniture*.¹ In both bureaux the pilasters on the inner surface of the doors are inlaid with his name and the words "London fecit" (Fig. 156). In the example formerly in the Donaldson collection the lower stage is *bombé* in outline, an unusual feature in English case furniture. These pieces are of high quality and prove Bennett to have been an accomplished craftsman. His address was "at the Sign of the Cabinet in Lothbury" in 1723 (*Country Life*, January 23rd, 1942, p. 169). He died in 1741. (*Illustrations*, p. 173.)

HUGH GRANGER

Late seventeenth and early eighteenth century

THE label of Hugh Granger "at the carved angell in Aldermanbury" states that he makes "all sorts of fashionable household goods at reasonable rate." His label is pasted underneath the drawer of a walnut bureau (Fig. 157). Three other pieces are recorded, bearing Granger's label. Two chests of drawers, veneered with olivewood parquetry, date from the late seventh century. Granger was churchwarden at St. Mary's, Aldermanbury, in 1692; and a sale of cabinet-maker's stock at the Angel, Aldermanbury, was advertised in the *Daily Courant*, August 24th, 1706. (*Illustrations*, p. 174.)

G. COXED AND T. WOSTER

Fl. circa 1690-1736

LABELS bearing the names of these two cabinet-makers have been found on several pieces of furniture, including two bureau cabinets dating from about 1690 and 1720 respectively (Figs. 159-160). The earlier example is veneered with burr elm, so stained as to resemble tortoiseshell, cross-banded with kingwood and inlaid with stringing lines of pewter. Several other contemporary bureaux with this combination of burr wood and metal are known, and the treatment is so distinctive that all these pieces must be assigned to Coxed and Woster. The use of metal in conjunction with kingwood stringing lines suggests an imitation of the French technique adopted on an extensive scale by Gerrit Jensen (*q.v.*) alone among contemporary makers working in England. The firm's advertisement in its most complete form reads: "At the White Swan, against the south gate in St. Paul's Churchyard, London, makes and sells Cabinets, Scrutores, Desks and Bookcases, Buro's, Chests of Drawers, Whisk, Ombre Dutch and India Tea-Tables; all sorts of Looking-Glasses, Large Sconces, Dressing Sets and Wainscot-Work of all sorts at Reasonable Rates. Old Glasses New Polished and Made Up Fashionable." Probably at a rather earlier date, Coxed and Woster used another type of engraved label bearing a swan within an architectural framework at the top and advertising a smaller selection of goods. The occupants of the White Swan have been traced from the end of Elizabeth's reign, and later in the eighteenth century Henry Bell and Philip Bell, "cabinet-maker and upholster," issued advertisements from the same address.² The death of Woster is recorded in the *Daily Post*, December 14th, 1736.³ (*Illustrations*, pp. 175-176)

¹ Vol. I, p. 127.

² Quoted by R. W. Symonds, *Apollo*, 1936, Vol. XXIII, p. 21.

³ Philip Bell, *fl. circa 1767-74*.

JOHN PARDOE

Fl. 1710-48

THE trade card¹ of John Pardoe ("removed from against St. Clement's church") gives his sign as "the Cabinet and Chair, next to Temple Barr in ye Strand," illustrates a cabinet and chair of the period 1710-30. Among the Hoare bills² is one of John Pardoe, 1740, for a mahogany writing desk and an "8-scalloped mahogany tea board." A sale of stock is advertised in the *Daily Advertiser*, March 12th, 1748.

SAMUEL JONES AND S. JONES

Fl. circa 1737-40

THE name of a joiner or upholsterer, "Mr. Jones," appears in the household accounts at Holkham in 1737 and 1738, where payment is recorded for "sixteen chairs and a couch for the dining-room at London" (1737). The sale of the stock-in-trade of Samuel Jones, chair-maker and cabinet-maker, "at the sign of the Three Chairs facing the south gate opposite St. Paul's Churchyard" is advertised in 1740. An account from "Sans" Jones for £68 11s. 6d. for furniture for Windsor, St. James's, Hampton Court, Kew, and Richmond is dated 1739.

HENRY WILLIAMS

Fl. circa 1728-58

HENRY WILLIAMS, a London joiner, supplied chairs and a large mahogany frame for a marble table to Sir Paul Methuen in 1728. His name appears among the Royal tradesmen in 1729. In 1737 he supplied two armchairs and two sets of stools with carved and gilt frames for Hampton Court Palace (Figs. 164-166). The first set has X-framed and scaled supports; in the second set of stools and one settee³ the leg is of broken scroll form, finishing in lion-paw feet. The two armchairs are at Windsor Castle. His accounts to the Royal household continue until 1758, when Catherine Naish takes his place as joiner. (*Illustrations*, pp. 178-179.)

EDWARD GRIFFITHS

Fl. circa 1746-54

AN assistant to Benjamin Goodison (q.v.), Griffiths subsequently set up in business on his own account. Between 1746 and 1749 he supplied the Earl of Cardigan with a number of tables, picture frames, screens, and boxes, and he was also employed to repair furniture at Dover House, Dover Street.⁴ In the Longford Castle accounts is an entry in 1747: "Griffith, cabinet-maker, for gilding the drawing room—£88. 15s." and there is a later bill (1748) for £25. Edward Griffiths, cabinet-maker, was a subscriber to the *Director* (1754).

EDWARD NEWMAN

Fl. circa 1749-55

EDWARD NEWMAN was master of the Joiners' Company in 1749 and made for the Company the master's chair in 1754, which is still in the Company's possession. The bill for this large mahogany chair for the court parlour was £27 6s. It is elaborately carved in the rococo style.

¹ In the Heal Collection.² Identified, *Old Furniture*, Vol. I, p. 39.³ In the Library, Victoria and Albert Museum.⁴ MS. account book of the Earl of Cardigan, in the possession of the Hon. Mrs. E. Pleydell Bowvenc.

GEORGE VAUGHAN

Fl. circa 1730-50

A CHAIR-MAKER named Vaughan survives in an anecdote recorded in 1750 by Walpole. Frederick, Prince of Wales, sent "one of his black caps to tell this Vaughan that the Prince would employ him no more: 'I am going to bid another person make his Royal Highness a chair.' 'With all my heart,' said the chair-maker, 'I don't care what they make him so they don't make him a throne.'"¹ Vaughan, a chair-maker, of Coventry Street, is mentioned in the *Daily Journal*, April 28th, 1730, and a craftsman of that name is recorded as making "two curious fine chairs" in 1747.²

JOHN BELCHIER

Fl. circa 1735-53

THE name of Belchier, a cabinet-maker, "at the sun in St. Paul's Churchyard," occurs at several dates in the *Purefoy Letters*. In 1735 the price of "a glass in a gold frame" is discussed.³ In 1743 Mrs. Purefoy requires a "round neat light mahogany folding table with four legs, two of them to draw out to hold up ye ffolds."⁴ A year later payment is made for a mahogany table (£3 7s.), and for a desk in 1749. A bill-head gives particulars of his business: "All sorts of cabinet work, chairs, glasses, and coach glasses made and sold at Reasonable rates by John Belchier at ye sun on the South side of St. Paul's."⁵ The death of Belchier, described as a "very eminent cabinet-maker, aged near seventy years," is recorded in 1753.⁶

DAVID WRIGHT

Fl. circa 1750

A MAHOGANY kneehole writing table in the Murray Collection, Victoria and Albert Museum (W8, 1942) is inscribed, "David Wright, Lancaster, *Fecit*, August 11th, 1751." This inscription is written in faded ink on the bottom of the third drawer to the right of the kneehole, and appears to be the only instance so far recorded of an autograph inscription on a piece of English eighteenth-century furniture. The table is of high quality, and is of particular interest in view of Pennant's statement in 1772 that Lancaster is "famous in having some very ingenious cabinet-makers settled here."⁷

T. CHANNON

Circa 1754

"T. CHANNON, *fecit*," is inscribed on a brass plate attached to one of a pair of fine early Georgian mahogany bookcases with gilt enrichments at Powderham Castle, near Exeter. "Channon senior" and "Channon junior" appear among the subscribers to the *Director*, 1754.

¹ Letter of Horace Walpole to Sir Horace Mann, February 25th, 1750.

² *Old English Furniture, its Designers and Craftsmen*, M. Harris and Sons, 1935, p. 22.

³ *Purefoy Letters*, 1931, p. 99. An overmantel mirror of the exact measurements given in this letter is shown on Plate X, *Purefoy Letters*.

⁴ *Ibid.*, pp. 107-8.

⁵ In Sir Ambrose Heal's collection is a bill from Belchier dated March 12th, 1749.

⁶ For further details see Introduction.

⁷ *Tour in Scotland* (1776), Vol. I, pp. 23-25.

PHILIP HUNT

Fl. circa 1680-1720

THE bed covered with embroidered satin (Fig. 163) in the state bedroom at Erthig, Denbighshire, was made for John Meller, owner of the house, in 1720. In a letter dated April 17th, 1720, Simon Yorke writes to his uncle, Meller, that he has called upon the maker of the bed, Hunt, to "press his sending the bed he is making," and that Hunt's wife had told him that "the Bed as to their worke hath been finished long since, but the gilding and carving is not ready, nor will be till towards the latter end of next week."¹ The eagles' heads of the head-board are carved and gilt, also details of the shell set within a scrolled border at the top of the back. This is perhaps the most ornate and splendid specimen of the half-tester or Duchesse bedstead which survives from the period. Philip Hunt was "at ye Looking Glas and Cabenet at East end of St. Paul's Church Yard." His trade-card in the Douce Collection at the Bodleian Library bears an engraved design of a marquetry mirror and cabinet in the style of about 1680-90 (Fig. 162), and announces that he makes "Cabenetts, Looking Glasses, Tables and Stands, Seretors, Chests of Drawers, and Curious inlaid Figures for any worke" (see *Country Life*, January 23rd, 1942, pp. 169-70, Sir Ambrose Heal). (*Illustrations*, pp. 176-177.)

WILLIAM OLD AND JOHN ODY

Fl. circa 1710-38

No reference has been found to Old; John Ody was made liveryman of the Joiners' Company in 1723. A label affixed to a writing cabinet veneered with burr walnut dating from about 1710-20 gives the firm's address as "at the Castle in St. Paul's Churchyard, over against the south gate of the church," and states that the firm "makes and sells all sorts of cane and Dutch chairs, chair frames for stuffing and cane sashes. And also all sorts of the best Looking Glass and Cabinet Work in japan, walnut tree and wainscot at reasonable rates" (Fig. 168). In 1738 the stock-in-trade, "goods in the chair and cabinet-making way, belonging to the late widow Old" were offered for sale. (*Illustration*, p. 180.)

WILLIAM TURING

Fl. circa 1723-30

THE name of William Turing, looking-glass maker, appears in the *London Gazette*, 1723, and his address is given among the Coke bills, early in the eighteenth century, as "at the Eagle and Child, Bedford Street."² After Michaelmas, 1721, Turing's name appears in the great wardrobe accounts in partnership with John Gumley; but in 1729 a letter notifies the future non-employment of Mrs. Gumley and Mr. Turing "as cabinet-makers for the wardrobe."³ Turing's appeal (1730) for re-employment was rejected.⁴

DANIEL BELL

Cabinet-maker, circa 1728-34

THERE are few details known about this early Georgian cabinet-maker, whose workshop in St. Martin's Lane was burnt in 1728.⁵ The destruction of "a great quantity of valuable foreign wood lying in his yard for carrying on his business" is recorded in the press. It is stated that the damage "in walnut-tree only amounts

¹ *Chronicles of Erthig*, A. Cust, 1914, p. 236.

² *Treasury Letter Book*, Vol. XVIII, p. 420.

³ "Unknown Georgian Cabinet-makers," R. W. Symonds, *Connoisseur*, June 1933.

⁴ *Chief Justice Coke*, James, pp. 148-49.

⁵ *Calendar of Treasury Papers*, 1729-30.

to £500." In the *Daily Journal* of October 17th Bell announces that he has taken fresh premises "opposite to my late Dwelling House where all Business in Trade will go forward without the least Hindrance of Time, and where I shall be in Person and give attention to receive proper orders."¹

In 1734 Daniel Bell is in partnership with Thomas Moore, and in a bill from the firm to the "Hon. Counsellor Rider" there are entries of "a large carved and gilded sconce, pediment frame," "an eagle frame and top carved and gilded in burnished gold, and ten walnut chairs with rich carved fore feet with Lyons' faces on ye knees and Lyons' Paws," are invoiced on a second bill from Thomas Moore, who receipted it.² These chairs, which are preserved at Sandon Hall, in Staffordshire, are good examples of the "lion period."

GEORGE NIX

Died 1743

GEORGE NIX of King Street, Covent Garden, is described in the *Memoirs of Sir William Jones* as a London cabinet-maker who, "although of low origin," "raised himself to eminence in his profession, and from the honest and pleasant frankness of his conversation, was admitted to the tables of the great, and to the intimacy of Lord Macclesfield."³ His death is noticed in the press in 1743.

EDMUND GILDING

Mid-eighteenth century

EDMUND GILDING, chair- and cabinet-maker in Red Cross Street, worked for Alderman Hoare in 1742 and 1744, and for Sir Richard Hoare (1754) (bills of the Hoare family, Victoria and Albert Museum). The business was carried on (1757) by his son Francis Gilding, whose address is given (1760-70) as Aldersgate Street.

BENJAMIN CROOK

Early eighteenth century

On the interior of a drawer in a walnut card table dating from about 1730 (formerly in the Percival Griffiths collection) is a label: "All s . . . cabenet mahogon . . . nones Looking glass, chairs made and sold by Benj. Crook at ye George and White Lyon on ye south side of St. Paul's Churchyard, London." This maker's label is also found on a dressing glass (*Country Life*, October 26th, 1918).

FRANCIS CROXFORD

Fl. circa 1733

An advertisement in the *Daily Post*, July 12th, 1733, runs: "To be sold . . . all the entire stock in trade of the ingenious Mr. Francis Croxford, chair- and cabinet-maker, eminent in his profession for his many new and beautiful designs, neatness of workmanship, etc., the goods consisting of magnificent large and noble glass sconces, and chimney glasses in rich carved and gilt frames, made after his own design, and several fine walnut-tree, mahogany, mehone, and other desks and bookcases with glass doors, and several fine mahogany clothes chests ornamented with brass, mahogany, walnut-tree and pigeon wood quadrille tables, fine mahogany dining tables of all sizes, and dressing glasses and dressing tables of several sorts, walnut-tree, mahogany and other desks, fine walnut-tree chests upon chests and about one hundred dozen of chairs of several sorts."

¹ "Unknown Georgian Cabinet-makers," R. W. Symonds, *Connoisseur*, June, 1933.

² "Some Early Eighteenth-Century Bills," E. F. Strange, *Old Furniture*, Vol. IV, p. 48.

³ *Memoirs of the Life, Writings, and Correspondence of Sir William Jones*, Lord Teynmouth, 1806, Vol. I, p. 10.

JAMES MILLER

Fl. circa 1765

JAMES MILLER was retained by Lady Leicester in her service at Holkham at fifty pounds a year. He carved the frames for the chairs and tables in the East drawing-room and green State bedchamber and carved the capitals of the Chapel pillars. A settee and chair (part of a set of seat furniture in the green State bedroom) are illustrated in *Chief Justice Coke* (W. James, p. 280).

PETER LANGLOIS

Worked in England. circa 1763-70

THE name of Langlois occurs in the *Description of Walpole's villa at Strawberry Hill*, where "an inlaid writing box by Langlois" is listed in the breakfast-room. Walpole also bought from him in 1763 "two commodes and two cois" (*entoignures*) for the gallery. The first Duchess of Northumberland notes the purchase of "a table inlaid woods by L'anglois," which is probably one of the card tables with inlaid tops at Syon House¹ (Fig. 169). George Montagu writes to Walpole on March 12th, 1766: "I will take my corporal oath that three parts of the japan that you gave Langlois to make into commodes is still there, and so will Mr. Chute. He carried me to see his things, and there it was flowing about the rooms in panells and on the staircase; 'tis a burning shame."² In his trade card, engraved by Aveline, he gives his address as Tottenham Court Road and states that he "makes all sorts of fine cabinets and commodes made and inlaid in the politest manner with brass and tortoiseshell, and likewise all rich ornamental clock cases and inlaid work mended with great care. Branch chandeliers and lanterns in brass at the lowest prices" (Fig. 167). The advertisement is printed in French and English. Peter Langlois—it is stated in Morimer's *Universal Director* (1763)—"performs all sorts of curious inlaid work, particularly commodes in the foreign taste, inlaid with tortoiseshell, brass, etc." This notice shows that he worked in a metal technique based on the practice of Boulle. He is probably the Pierre Eloi Langlois (1738-1805) whose work is described by Salverte, though his activity in England is not mentioned (*Les ébénistes des dix-huitième siècle* 1923). (*Illustrations*, p. 180.)

JAMES WHITTLE

Fl. circa 1758

JAMES WHITTLE, in partnership with Norman and Mayhew (q.v.), gives notice in the *General Evening Post*, November 1758, that they had purchased the lease of the "late Mr. West's house in King Street," and are carrying on the "upholstery and cabinet, as well as the carving and gilding business, in all their branches." The great looking-glasses in the drawing-rooms at Holkham are stated by Brettingham to have been made by this craftsman.³

Whittle, described as carver and gilder, supplied the Earl of Cardigan with carved and gilt tables and mirror frames in 1742-43.⁴ In one account he supplies "two rich tables like the Duke of Montagu's with Boys' heads." Whittle and Norman were employed by the Duke of Bedford at Woburn and at Bedford House; and for the latter house the firm carved "two very large lion's heads for the knockers of the gates."⁵

¹ *Catalogue of the Furniture at Syon House* (privately printed), 1929. M. Jourdain.

² Yale edition of *Horace Walpole's Correspondence*, Vol. X, p. 207.

³ "A magnificent Pier glass, the frame by Whittle" Matthew Brettingham, *The Plans, Elevations and Sections of Holkham House in Norfolk* (1761), p. 3.

⁴ MS. account book of the Earl of Cardigan in the possession of the Hon. Mrs. Pleydell Bouverie.

⁵ The Russells in Bloomsbury, 1669-1771 Gladys Scott Thomson, 1940.

JOHN GILBERT

Fl. circa 1732-68

JOHN GILBERT, carver, made a considerable amount of furniture for the Mansion House in the middle years of the eighteenth century. In 1752 he supplied the Mansion House with "eight carved frames with glass and branches gilt with Burnish gold for the great parlour," and also "six brackets richly carved for the vestibule."¹ Gilbert's bill for carving supplied to Lord Shelburne, for Shelburne (Lansdowne) House, runs from March 1767 to December 1768 and includes "carving a table frame enriched for hall," and "making carving and gilding in burnished gold a large glass frame with ornaments at top and bottom."

HENRY (died 1740) AND PHILIP BELL

Philip Bell, fl. circa 1740-74

A label bearing the name of Henry Bell (beneath a cartouche framing a figure of a swan), "at the white swan, against the South Gate in St. Paul's churchyard," states that he "makes and sells all sorts of ye finest Cabinet goods, (fra)mes of Looking glasses and chairs of all sorts at reasonable rates." Henry Bell died in 1740. The White Swan was occupied earlier in the century by Coxed and Woster (*q.v.*). Henry was succeeded by Philip Bell, whose name is recorded in London Directories between 1767 and 1774. In his label, which is headed "Philip Bell Cabinet maker and upholster" (at the same address), a chair and china cabinet in the Chinese taste are figured, together with two hatchments; there is a note "Funerals Performed" below the main cartouche (Fig. 170). A mahogany chest of drawers with canted corners carved with fretwork dating from about 1760 has Bell's label pasted inside one of the top drawers (Fig. 171). (*Illustrations*, p. 181)

ROBERT MANWARING

Fl. circa 1765

ROBERT MANWARING, a cabinet- and chair-maker, is known only through his publications, the *Carpenters' Complete Guide to the Whole System of Gothic Railing* and *The Cabinet and Chairmakers' Real Friend and Companion*, published in 1765. He claims in his preface that, with few exceptions, he has either "executed the designs himself or seen completely finished by others," and asserted that they were "actually originals and not pirated copies." The preface is dated from the Haymarket, January 1st, 1765. In the following year the *Chairmakers' Guide* was published, which contained designs by Robert Manwaring and others. Sheraton in his preface to the *Drawing Book* pronounces that the *Chairmakers' Guide* contains only "what a boy might be taught in seven hours." The engravings are crude and very faulty in perspective, but the designs have a certain originality.

JOHN MINSHALL

Fl. circa 1769

JOHN MINSHALL, a carver and gilder who settled in Dock Street in 1769, established a large business in carved frames for mirrors. The accounts for the decoration of Kenwood include a bill (dated 1769) for carving executed by this craftsman.

GEORGE BROOKSHAW

Fl. circa 1783

THE name of George Brookshaw, commode-maker, occurs in an account (1783) for supplying to the Prince of Wales an "elegant commode highly finished with a basket of flowers painted on the front of the body

¹ One of these brackets is illustrated in *Country Life*, November 5th, 1932, p. 516.

and sprays of jasmine all over the top, and ditto on the front, the body with carved and gilt mouldings and legs." His account gives his address as 48, Great Marlborough Street.¹ The name of George Brookshaw, cabinet-maker, is included among the craftsmen employed at Carlton House between 1783 and 1786.

BENJAMIN PARRAN

Fl. circa 1754-83

THE name of Benjamin Parran, cabinet-maker, appears among the subscribers to the *Director* (1754). He begins to supply the Royal palaces in 1767 (in succession to his uncle, Benjamin Goodison), and continues until 1783. Parran was also partner with Gates in 1783. The furniture obtained from him was comparatively plain and inexpensive. There is an account in the British Museum for furniture supplied in 1769 to the Duke of Newcastle by Messrs. Goodison and Parran, which shows that the younger Goodison was for a time in partnership with Parran. (See Benjamin Goodison, p. 27.)

FRANCIS HERVÉ

Fl. circa 1783-96

FRANCIS HERVÉ, "French chair-maker," of John Street, Tottenham Court Road,² appears among the craftsmen employed by Holland at Carlton House between 1783 and 1786. The estimate of his work amounted to £3,000 in 1789.³ In a bill from Hervé preserved at Althorp he supplies Lady Spencer with a "fauteuil à la Raime" (in 1789) and "six cabriolet backstools (i.e., chairs) made to match a canopy bedstead" in 1791. He is shown in London Directories in John Street as late as 1796. A combined table and library steps in the Victoria and Albert Museum (W7, 1932), dating from about 1790, bears his name. The top of the table is so hinged that it lets down to the floor and reveals solid steps attached to the normal underside, while a further set of steps and handrail emerge to carry the person using them to a height double that of the table when shut.

THOMAS HAIG

Fl. circa 1771-96

THOMAS HAIG was taken into partnership by Thomas Chippendale in 1771, and his name appears in the firm's bills for the furnishing of Harewood House and for David Garrick's house in the Adelphi. After the elder Chippendale's death, Haig remained in partnership with the younger Thomas Chippendale (q.v.) until 1796. A codicil to Haig's will is dated 1802. There are entries of payments to Haig between 1785 and 1787 in the Methuen day-book at Corsham.

THOMAS TATHAM

Born 1763—died 1818

THOMAS TATHAM was the brother of the architect, Charles Heathcote Tatham (1771-1842), who had been sent to make drawings in Rome of classic detail and who published his *Ancient Ornamental Furniture* between 1796 and 1799. Thomas Tatham joined the firm of William Marsh of Mount Street, and from 1795 they were the principal cabinet-makers to the Prince of Wales, afterwards George IV. Tatham became head of the firm in 1809, and shortly afterwards the firm's style was Tatham and Bailey.⁴ He died in his fifty-sixth year at Brighton in 1818,⁵ leaving an estate of £60,000.

¹ Royal Archives, Windsor Castle.

² Buckingham Palace, H. Clifford Smith, p. 103.

³ See for later references, *Regency Furniture*, 1934, M. Jourdain, p. 108.

⁴ *Gentleman's Magazine*, January 1st, 1818, p. 88.

⁵ *Universal British Directory*, 1790-93.

JOHN AND WILLIAM ADAIR

Fl. circa 1766-1805

In 1772 the name of Adair occurs in Lord Shelburne's accounts as the carver of a picture frame carried out under the direction of Robert Adam. Two members of the Adair family are known: John Adair, established as carver and gilder in Wardour Street, Soho, about 1763; and William Adair, joiner to H.M.'s Privy Chamber, who supplied in 1773 "two rich carved and gilded frames¹ for Their Majesty's Pictures in whole Lengths."

Carving and gilding at Hartwell House was done by "Adair Carver" in 1766 and 1778 for Sir William Lee; he carved the frames for three tables in the drawing-room, two mirrors "and the other ornaments in the room."² William Adair worked for the Royal palaces between 1799 and 1805. In 1799 he supplied three pairs of long sofas and "three small sofas to go between the windows for the Great Saloon in the Queen's House." The address of "Adair, carver and gilder," is given in a *Directory* (1790) as 55, King St., Golden Square.

WILLIAM MARSH

Fl. circa 1778-95

The name of Marsh, of Mount Street, "upholder and cabinet-maker," appears in the *London Directory* of 1778. A dressing table at Gorbumbury was purchased from Marsh in 1788 for £11 12s.³ Furniture at Southill in Bedfordshire is described in a letter written by a visitor in 1800 as by Marsh, and among his work, "superb" cabinets and mirror frames.⁴ In the proceedings of the Commissioners for the Prince of Wales's debts (1795) the firm is described as "William Marsh Co., upholders." In 1790-93 the firm's style was Elward and Marsh; in 1797 Elward and Bailey.

JOHN MCLEAN

Fl. 1774-1814

The entry "John McLean cabinet maker" appears in the *Westminster Poll Book* of October 1774, when he was working in Little Newport Street. He issued a trade-card from that address, on which his name is rendered as "Jas. Macklane, cabinet, chair maker and upholder in Little Newport Street, near Leicester Square. . . ." A later trade-card in the Banks Collection at the British Museum was issued from Upper Marylebone Street, and indicates that he specialised in "Elegant Parisian Furniture"; at this period he had a second workshop on the Terrace at Tottenham Court Road. A cabinet in the Empire style, bearing his label, is in the Victoria and Albert Museum (Murray Collection).

The name of "McLean and Son, Upper Terrace, Tottenham Court Road, and 34, Marylebone Street, Piccadilly," appears in the list of master cabinet-makers in Sheraton's *Cabinet Dictionary* (1803), where a design of a work table (p. 292) is said to be "taken from one executed by Mr. Mclean in Marylebone Street . . . who finishes these small articles in the neatest manner." The *London Directories*, 1809-1814, give the names of John McLean and Son, upholders, at 58, Upper Marylebone Street, after which he is succeeded by William Mclean, probably the "Son" in the former style of the firm. (See letter from Sir Ambrose Heal, *Country Life*, September 3rd, 1943, p. 430)

THOMAS SHEARER

Fl. circa 1788

THOMAS SHEARER, cabinet-maker and designer, was responsible for twenty-nine plates in the *Cabinet-Makers' London Book of Prices* (1788),⁵ and in the same year these were reissued under Shearer's name as *Designs for*

¹ *Dictionary of English Furniture*, Vol. III, p. 45.

² 1766. Adair for a picture frame and some other small things £13 3s.

Sir William Lee's account book of expenses, 1763-78, (MS) Hartwell House Library.

³ Article on Gorbumbury, *Country Life*, November 25th, 1933, p. 561. The dressing table is illustrated (Fig. 11).

⁴ E.g. in *Regency Furniture*, M. Jourdain, Figs 4 and 9.

⁵ Editions were published in 1788, 1793, 1805, and 1823.

Household Furniture. They are limited almost entirely to case furniture—i.e., sideboards, bureaux, bookcases and bedroom furniture. Among his designs are included wine-tables, termed "gentlemen's social tables," and a sideboard with cellaret drawers, shown in a pattern book for the first time united with the flanking pedestals. Sheraton in his *Drawing Book* (1791-94) praises the *Book of Prices* at the expense of Hepplewhite's *Guide*, and as Hepplewhite and Shearer were the chief contributors to the former venture, this eulogy must be taken to refer to Shearer.

JOHN RUSSELL

Fl. circa 1773-1810

JOHN RUSSELL, joiner and chair-maker, of New Bond Street, supplied the Royal palaces with seat furniture between 1773 and 1810.

GEORGE OAKLEY

Fl. circa 1790-1810

UPHOLSTERER and Cabinet-maker, 22, St. Paul's Churchyard, first appears in *London Directories* in 1790; and continues at that address. In 1796 the firm's style is Oakley and Kettle; in 1799 George Oakley. In 1800 the firm becomes Oakley, Shackleton and Evans, 8, Old Bond Street, and appears as subscribers to Sheraton's *Cabinet Dictionary* (1803). In 1801 the London correspondent of the *Journal des Luxus und der Moden* (Weimar) writes that "all people with taste buy their furniture at Oakeleys, the most tasteful of the London cabinet-makers." In 1810 George Oakley supplied a quantity of furniture to Papworth Hall, Cambridgeshire, some of which can still be identified in his bills. Holden's *London Directory* (1809-11) records the firm as still carrying on business at 22, St. Paul's Churchyard, and 8, Old Bond Street.

ROBERT CAMPBELL

Fl. circa 1774-89

ROBERT CAMPBELL, cabinet-maker and upholsterer, at Marylebone Street, Golden Square, estimated for and supplied furniture to the Prince of Wales in 1789. This estimate for *Carlton House* amounted to £10,500.¹

In his *Drawing Book* Sheraton writes that "two designs of library steps were taken from steps made by Mr. Campbell, upholsterer to the Prince of Wales, and first made for the King." Campbell's patent for library steps "to be contained in tables . . . and in chairs or stools" was taken out in 1774.

CHARLES ELLIOTT

Circa 1783-1810

CHARLES ELLIOTT, upholsterer and cabinet-maker, of 97, New Bond Street, supplied furniture for George III and for the Duke of York between 1783 and 1810.² His name appears among the list of subscribers to Sheraton's *Drawing Book* (1791-94). Elliott and Francis appear in *Directories* 1809 to 1814 at 104, New Bond Street.

Bills of the firm are extant at Langley's, Essex, and much of the furniture supplied by them between June 1797 and February 1798 still exists. Their bill is endorsed "part of the furniture of drawing room, besides this, the stoves in both rooms, chairs and tables in the green drawing-room, window curtains and carpets in do, girandoles, bronze figures and two pier glasses." Among the items in Elliott's bill are "2 satinwood commodes neatly cross-banded, with shelves inside and green curtains," and "a pair of oval satinwood tables on claws cross-banded and varnished." The drawing-room containing this furniture is illustrated (Fig. 172). (Illustration, p.182.)

¹ Buckingham Palace, H. Clifford Smith, p. 104.

² A German visitor, Nemnich, writes in 1807 that "Elliott & Co. and France are the Royal upholsterers. These two firms, together with the undertakers, made arrangements for Nelson's funeral." *Nemnich's Reise durch England, Schottland, and Island*.

SAMUEL BECKWITH

Circa 1784-1810

SAMUEL BECKWITH's name appears in partnership with William France (*q.v.*) among the Royal cabinet-makers from 1784 to 1810. He was among the subscribers to Sheraton's *Cabinet-Makers' Drawing Book* (1791-94), and in 1793 supplied a "neat mahogany worktable" to the Earl of Verulam at Gorhambury. In this bill his address is given as 101, Great St. Martin's Lane.

JAMES WYATT

Circa 1800

A label of "Jas Wyatt, upholsterer and cabinet-maker, No. 37, Eagle Street, Red Lion Square, Holborn," was found beneath a commode veneered with cedar wood and enriched with panels of rosewood inlaid with mother-of-pearl (Fig. 173). This label is addressed on the blank side to the Hon. Richard Ryder (1766-1832), son of the first Earl of Harrowby. (*Illustration*, p. 183.)

EDWARD WYATT

Circa 1794-1811

EDWARD WYATT, carver and gilder, of 360, Oxford Street, supplied Lichfield House in St. James's Square in 1794 with "Reeds and Ribbons to form pilasters of frames round panels," "one large chimney-glass frame" and "a pair of table frames richly carved and gilt" for the front drawing-room.¹

In the accounts for Carlton House in 1811, Edward Wyatt's bill amounts to £756 for the year,² and there are a number of bills for carving and gilding at Carlton House among the Royal archives at Windsor Castle.

¹ MS. accounts.

² *Buckingham Palace*, H. Clifford Smith, p. 116

APPENDIX

GERREIT JENSEN

EXTRACTS FROM THE GREAT WARDROBE ACCOUNTS

1690. (November.)

A cabinet and frame, table and stands and glass, all of Japan work, and another great glass with a gilt frame and a strong box, covered with chagrine and bound with gilt irons, and frame to it¹ .. £80 10s.
 For cutting a large Indian drum and making a tea table and a fframe to it carved .. £2 10s.
 For a large Bouro of fine markatree with drawers to stand upon the topp carv'd and gilt pillars £80

1693.

For a glass case of fine markatree upon a cabonett with doors for Kensington £30

1694.

A wrighting table with a cabinet to set over it and a large glass case upon a cabinet with Doors finely Inlay'd with mettél for the closet of Whitehall £200

1694-95.

For a fine writing desk table inlaid wth mettál £70

1703.

For taking the top of an Indian Table and making a frame and tea Table of it £1 5s.

1705.

A table stands and glass about 81 inches by 45, carved and gilded to match the table and glass in the new drawing-room (St. James's Palace).

CHATSWORTH ACCOUNTS

Gerreit Jensen was paid for the glass for the windows of the south and east fronts of Chatsworth, for which he received between July 1688 and July 1698 a total of £800. In addition he was paid in 1692 £260 for "glass for ye door in the great chamber, and jappanning the closet, fincering the floor and glass pilasters, etc."²

JOHN GUMLEY AND JAMES MOORE

EXTRACTS FROM THE GREAT WARDROBE ACCOUNTS

John Gumley and James Moore, August 1714 to Michaelmas 1715.

For a large glass in a gilt frame and top containing ten foot four inches high by three foot eleven inches and a half wide £120
 A table and stands finely carved and gilt for their Royal Highnesses the Prince and Princess of Wales' Privy Chamber £45

¹ A gift to the Emperor of Morocco.

² Chatsworth building accounts (unpublished), Vol. I, p. 80. Quoted by Francis Thompson, "The work of Gerreit Jensen at Chatsworth," *Connoisseur*.

For a large glass in a gilt frame and ffeetoon finely done with carved and gilt work containing eleven foot ten inches and a halfe by four foot nine inches and a half	£156
For a table and stands finely gilt for ditto's Drawingroom	£50
For a large glass in a glass frame and ffeetoon finely done with carved and gilt work containing ten foot seven inches by four foot six inches	£149
For a table and stands with Indian tops and the frames finely carved and gilt	£50

1716.	For a fine walnuttree cabinet with two large glasses in glass frames for the middle jaumbs in His Royal Highness new dressing room at St. James's	£140
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1717.	A fine large carved wooden Branch with brass Nozells to hold candles, all gilt with fine gold, and for the noddole thereof w th was provided by his Majesty's order	£105
-------	--	------

1721.	A walnut tree fire screen with Indian paper	£3 10s.
	A very large hanging glass in a glasse frame	£120
	For a large carved and gilt table for the great closet	

B. ERTHIG ACCOUNTS

(RECEIPTED BY MOORE)

											£	s.	d.
1722.													
November 5.	To chimney glass										35	0	0
	To packing											15	0
November 22.	To a Chimney Glass										16	0	0
	To a lesser chimney glass										14	14	0
	To packing them										10	0	0
1723.													
	To a large peir glass										36	0	0
July 15.	To a fine large Sconce silver framed										21	0	0
	To a chimney glass										26	0	0
	To packing the chimney glass										10	0	0
	To packing ye peir glass										10	0	0
	To packing ye Sconce										10	0	0
September 23.	To a glass Scollopt (38 x 24)										5	16	0
1724.													
August 25.	To a fine large Sconce										14	0	0
	To ditto										14	0	0
	To packing them											16	0
	To a glass and head to ye sconce yt was broke										6	0	0
1726.													
June 6.	To a fine large peir glass										50	0	0
	To a Silver table with a glass top and Coat of Arms cut and gilt on itt										14	0	0
	To a fine wallnut tree glass table on frame										4	10	0
	To packing ye large Glass										12	0	0
	To packing ye tables										6	0	0

In October 1726 £29 15s. is paid for another peir glass, a chimney glass and dining glass.

WILLIAM VILE

EXTRACTS FROM THE GREAT WARDROBE ACCOUNTS

A neat mahog^y hanging shelf with cuttwork sides and a drawer at the bottom with a neat small lock in do £1 10s.¹

A very handsome jewel cabinet made of many different kinds of fine wood on a mahog^y fframe richly carved, the ffront, ends and top inlaid with ivory in compartments neatly Ingraved, the top to lift up and two drawers, the drawers all lined with black velvet (for the queen's apartment, St. James's) £138 10s.²

A fine mahogany commode chest of drawers with large brass handles on the drawers and ends, and neat wrot Brass feet and ornaments up the comers, finished with gold lacquer and fine locks fitted £25³

2 mahog^y stands, part carved and gilt to set large glass Basons of gold fish on top (for the queen's Bow closet at St. James's) £6⁴

For 8 deal Terms richly carved with drapery and festoons on three sides of each, and the base and cap mouldings richly carved and painted four times in oil (for the queen's House, St. James's Park) £80⁵

For a mahogany Pillar neatly carved and fluted for the twist of the Handrail, with a glass Lamp mounted on the top, made to match those on Iron brackets, the candlesticks made to rise up the middle with a pulley and line (for the great staircase, the queen's House, St. James's Park) £3 15s.⁶

MS. ACCOUNT FOR FURNITURE MADE BY WM. VILE AND JOHN COBB FOR THE HON. JOHN DAMER (THE BILL RECEIPTED BY JOHN COBB)

1756. June 20th.

For making a Bookcase with part of yr wood and glass doors at top and drawer at bottom ..

1761. May 11th.

For a good mahog^y sofa with carved Lyons claw and carved knees stuff'd and covered with green velvet, finished compleat with Burnish Nails and a bolster at each end £8 8s.

June 15th.

For Mr. Vile's post chace and expenses £14 14s.

July 13th.

For 10 good mahog^y Back stool chairs with carv'd feet, stuff and covered with damask and finished compleat with Burnish Nails £23

For 10 crimson serge cases to do £3 10s.

For a good mahog^y French armchair on castors stuff in Linnen and covered with Damask finish'd compleat and Burnish Nails and silke scarfe to do £2 16s.

For a good mahog^y sophia on castors with carv'd feet to match the chairs, stuff and quilted in Linnen and covered with Damask and finish'd with Burnish Nails £8 8s.

For crimson serge cases to do £2

¹ October 10th, 1762, to January 5th, 1763

² October 10th, 1762, to January 5th, 1763. Identified by H. Clifford Smith, Buckingham Palace.

³ 1761.

⁴ 1762.

⁵ 1763.

⁶ 1763.

August 5th.

For making drawings for the Library ceiling and Bookcase	£1 1s.
For altering 2 pier glasses by making an addition of carving to do, by repairing and gilding the whole in Burnish'd gold, and by putting new Head plates of glass and glass borders in composition and making new Blind Frames to do complet	£58

1761. September.

For 2 Rich carved and Burnish'd gold Terms	£26 13s.
For 2 wrot Brass gerondoles neatly lacquered	£11
For a gilder's time 26 weeks, 3 days in the country, gilding and painting a room	£27 16s. 6d.

1762. September.

For a mahog ^y Cheese Board made to Turn Round	£1 1s.
For a mahogany Tea Board out of the solid	12s. 6d.

JOHN BRADBURN

EXTRACTS FROM THE GREAT WARDROBE ACCOUNTS FOR HER MAJESTY'S APARTMENT AT ST. JAMES'S

1767.

Two very rich antique terms for candles, ornamented with goats' heads and festoons of husks on each side, with rich mouldings carved and gilt in Burnished gold and statuary marble tops	£58 15s
A mahogany octagon Pillar and Claw table, neatly carved, on castors, and covering the top with needle-work in being, and a neat brass moulding fixed all round the edge of do	£6 6s.
A large, rich bordered chimney-glass with rich carved frame gilt in burnish'd gold with 46 brackets for china, with thick festoons of flowers and crown on the top, and 21 plates of looking glass	£118

WILLIAM FRANCE

EXTRACTS FROM BILLS FROM WILLIAM FRANCE TO LORD MANSFIELD (1768-71).¹

1768.

The Rt.-Hon. Lord Mansfield.
 Bought of Wm. France.

For three scrole-headed sophia frames for the windows carv'd and gilt in burnish'd gold, with carving all done on the same principal as the sophas	£48
--	-----

Undated.

The underwritten articles are what I perform'd from Mr. Adam's designs:

For 2 very rich frames for your Tables with 8 legs to each richly carv'd ornaments under the rails finished in a masterly manner and mouldings also and sweep'd stretching rails glued up 4 times	£67 12s.
For 2 frames to the plates of glass in the two Recesses to Mr. Adam's drawing with upright pillars and angular do, all enriched with the most Delicate Antique ornaments and Arches of light ornaments issuing from the pillars, and with a freze at the top of the whole and bottom ornaments supported from the Base for the centre of each plate with a Baso Relieve, and all the ornaments curiously worked and the whole gilt in burnish'd gold and plate Brass behind all the centre ornaments to keep square	£149 8s.

¹ In the Victoria and Albert Museum.

WILLIAM GATES

EXTRACTS FROM THE GREAT WARDROBE ACCOUNTS

1780

4 exceeding superb Tripods or Therms each in a triangular form, and carved with women's heads at each corner, supporting a large vase to receive a glass lustre for candles, a satyr's foot at bottom, with rich swags in groups of flowers dropping from the women's breasts, a sun on each side in the middle with feathers and various ornaments made to a drawing chose by the Prince . . all richly gilt with burnished gold £234

1781

Two very fine satunwood inlaid commode tables to stand under piers with semi-circular fronts, 4 drawers each and 3 drawers over ditto, the doors, drawers and tops richly engraved with urns, vases, flowers and other ornaments in wood of different colours £80

ACKNOWLEDGMENTS

The authors are indebted to the owners of the furniture reproduced in this book. They are particularly grateful to the Honourable Mrs. Edward Pleydell Bouverie for lending them the MS. account book of the fourth Earl of Cardigan in her possession, and to the Earl of Harewood for putting bills of the younger Thomas Chippendale at their disposal. They are indebted to Sir Ambrose Heal for some valuable notes and to Mr. W. A. Thorpe for his kindness in supplying copies of the Wills of Hallett, Vile and Cobb, from which extracts are cited. In the majority of cases the original provenance of the furniture is given, though much of it has changed hands in recent years.

ILLUSTRATIONS

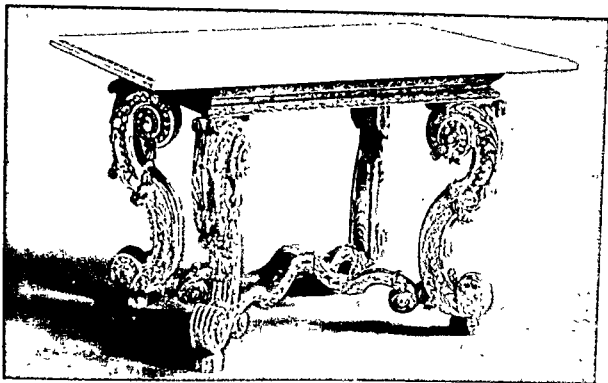
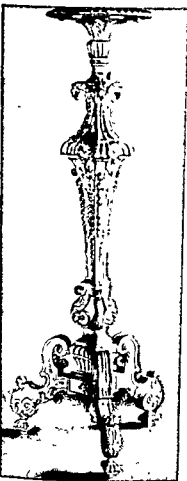


FIG. 1.—Table, carved and gilt, *circa* 1700.
Probably by John Pelletier. Hampton
Court Palace.



FIGS. 2 AND 3.—Stands, carved and gilt
From two sets provided *circa* 1700-1 by
John Pelletier for Hampton Court Palace.

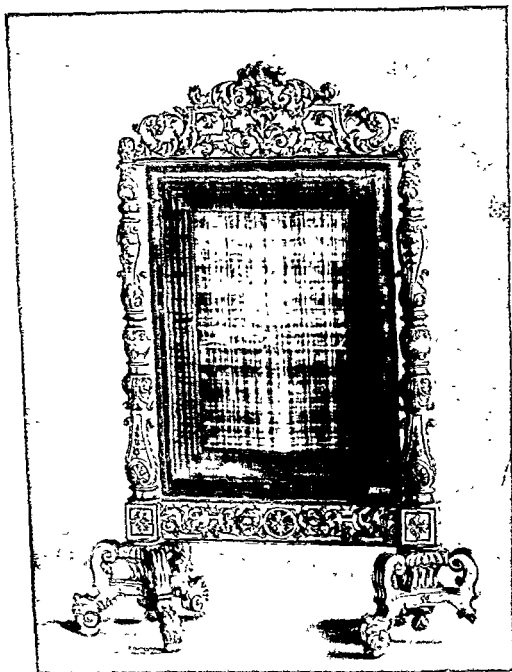


FIG. 4.—Fire Screen, carved and gilt, circa 1700. Attributed to John Pelletier. Hampton Court Palace.

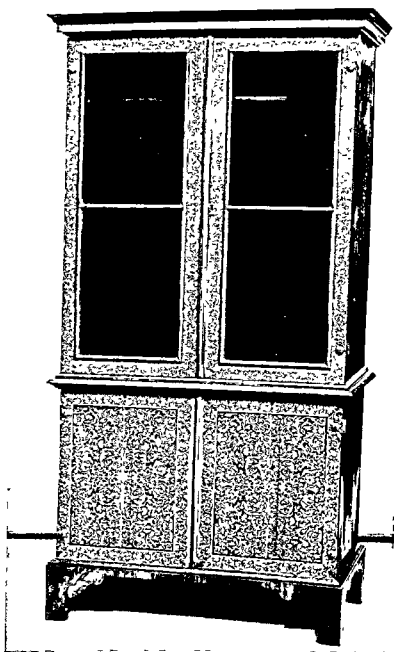


FIG. 5—Cabinet decorated with arabesque marquetry resembling one described in Jensen's account (see Appendix, p 76, dated July 24th, 1693) Windsor Castle.

GERREIT (GERRIT) JENSEN

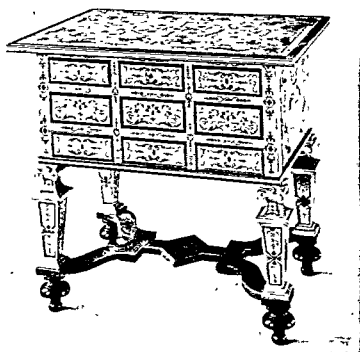


FIG. 6—Desk Table decorated with meta-
marquetry, *circa* 1690 Boughton House
Northamptonshire.

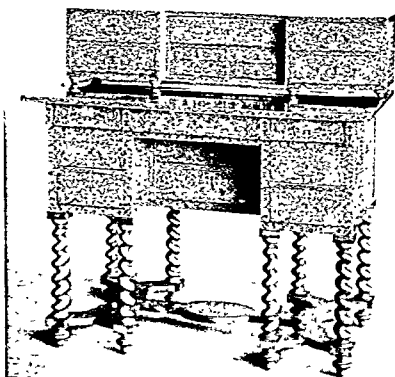


FIG. 7—Writing-Table with case of
drawers on top, walnut decorated with
seaweed marquetry, *circa* 1690. Made
by Gerrit Jensen for William III (The
supports of the stand have been re-
newed) Windsor Castle

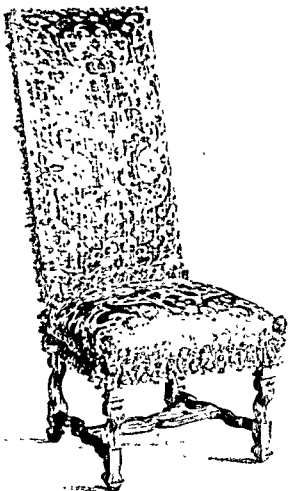


FIG. 8.—Chair, carved walnut, covered with figured crimson velvet, *circa* 1700. By Thomas Roberts Hampton Court Palace.

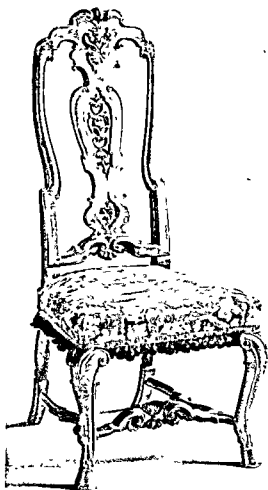


FIG. 9—Chair, carved walnut, one of a set, 1717-18. By Richard Roberts Hampton Court Palace

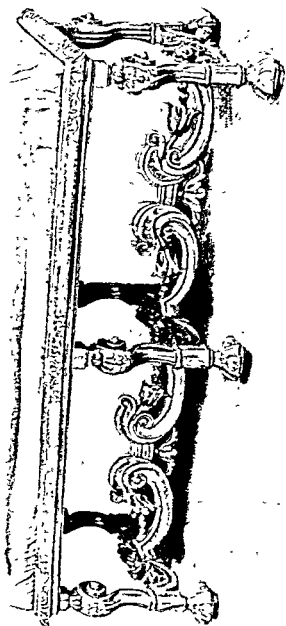


FIG. 10.—Stool, walnut, "with mouldings carved round the seat," 1702. By Thomas Roberts. Chatworth, Derbyshire.

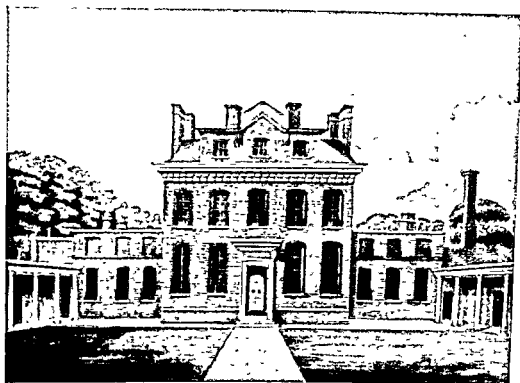


FIG. 11.—Gumley House, Isleworth, Middlesex



FIG. 12.—Gilt slip, carved with the name "Gumley " From a mirror (Fig. 15).

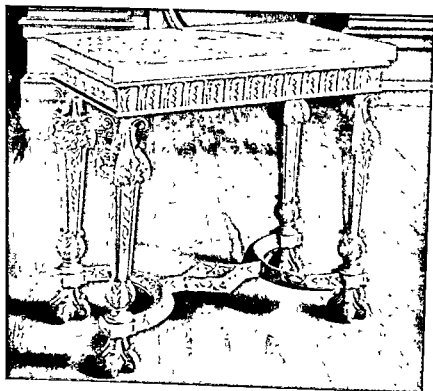


FIG. 17.—Side Table, gilt gesso, with marble top. Attributed to James Moore, *circa* 1715. Bevingbrough Hall, Yorkshire.

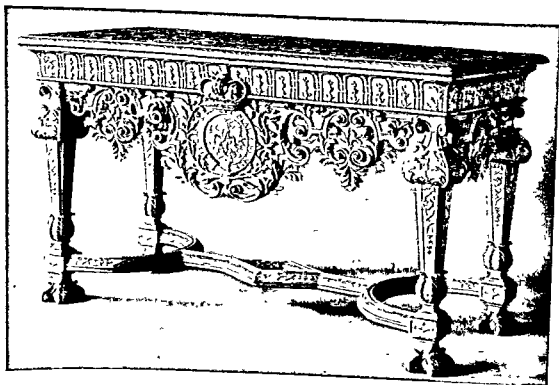


FIG. 18.—Side Table, gilt gesso. Crowned cypher of George I on top of apron. Incised "Moore," *circa* 1715. Buckingham Palace.

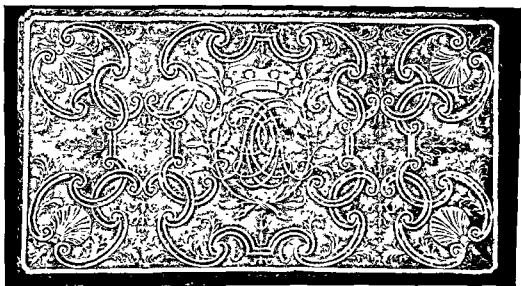


FIG. 19.—Top of Table (Fig. 20), bearing cypher and coronet of Richard Temple, Lord Cobham.



FIG. 20.—Side Table, gilt gesso, the apron bears the crest and coronet of Lord Cobham, circa 1715. Attributed to James Moore. Formerly at Stowe House, Buckinghamshire



FIG. 13.—Mirror with glass borders and cresting, bearing the Arms and Supporters of the First Duke of Devonshire. The inscription "John Gumley 1703" is scratched on the frame. Chatsworth, Derbyshire.



FIG. 14.—Mirror with glass borders and cresting, bearing the Devonshire Supporters and Garter Star. By John Gumley, 1703. Chatsworth, Derbyshire.

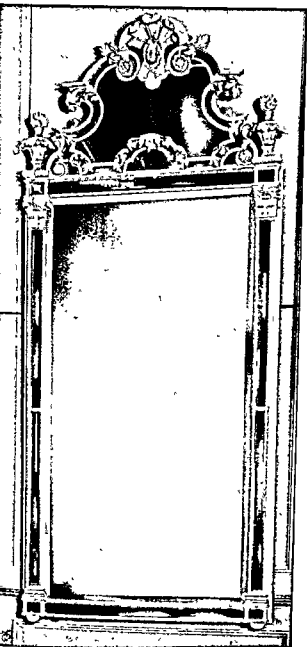


FIG 15.—Mirror, carved and gilt, with glass borders
the name "Gumley" (see Fig 12) is cut on one of the
lips intersecting the pilasters, *circa* 1715 Hampton
Court Palace.

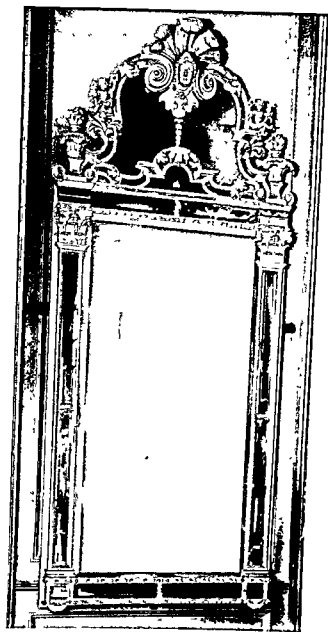


FIG 16.—Mirror, carved and gilt, *circa* 1715. By
John Gumley. Hampton Court Palace.

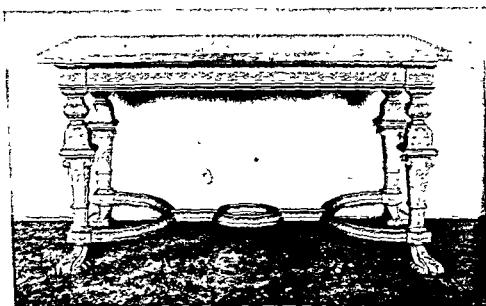


FIG. 21.—Table, gilt gesso, *circa* 1715. Attributed to James Moore. Windsor Castle

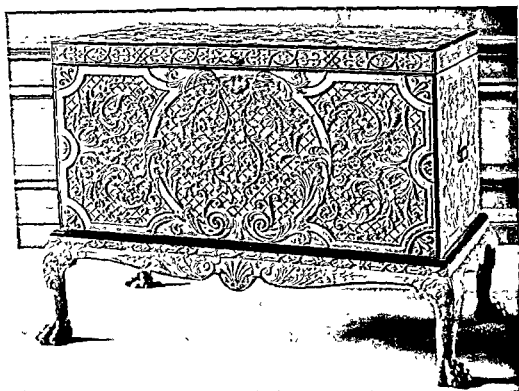


FIG. 22.—Chest on Stand, gilt gesso, *circa* 1710. Attributed to James Moore. Boughton House, Northamptonshire

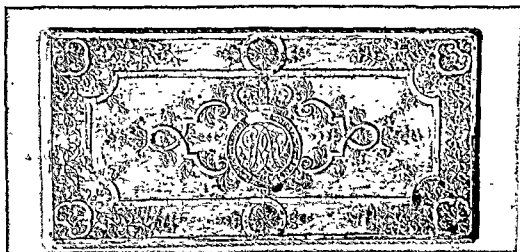


FIG. 23.—Top of Table (Fig. 24), bearing the crowned cypher of George I and incised "Moore."

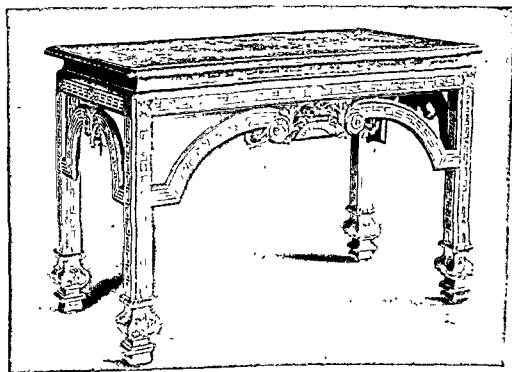


FIG. 24.—Side Table, gilt gesso. The apron formerly carved with the crowned cypher of George I, *circa* 1715 By James Moore Hampton Court Palace

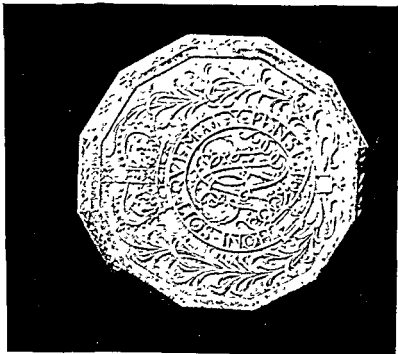


FIG. 26.—Top of Stand (fig. 29), bearing crowned cypher of George I and incised "Moore."

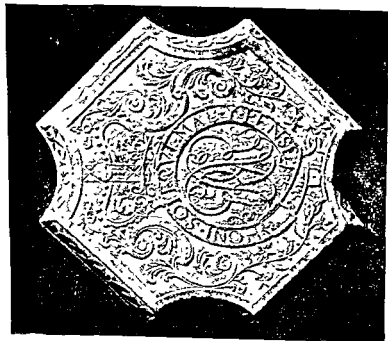


FIG. 25.—Top of Stand (fig. 27), bearing crowned cypher of George I and incised "Moore."

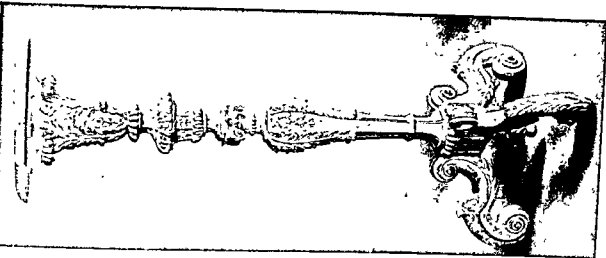


FIG. 29.—Stand, carved and gilt, *circa* 1710-15.
By James Moore. Hampton Court Palace.

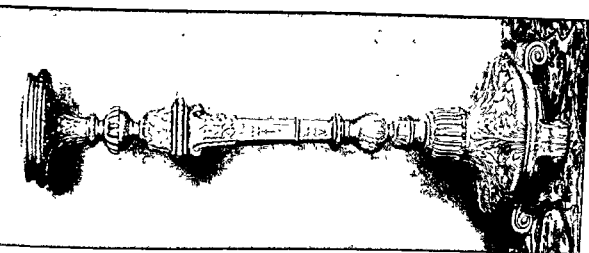


FIG. 28.—Stand, gilt gesso, one of a set, *circa* 1710-15. Attributed to James Moore.
Windsor Castle

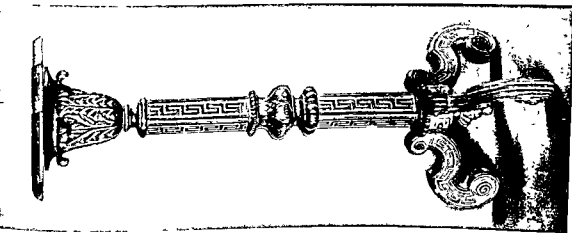


FIG. 27.—Stand, gilt gesso, one of a pair, *circa* 1715. By James Moore. Hampton Court Palace



FIG. 30.—Side Table, silvered gesso, with glass top, bearing Arms of Meller, 1726. By James Moore. Erthug Park, Denbighshire

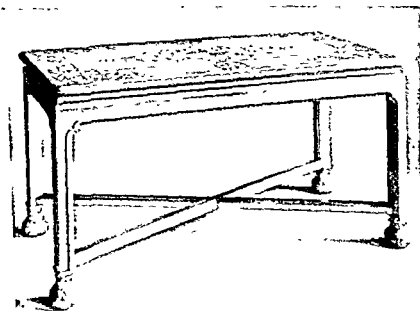


FIG. 31.—Table, gilt gesso, *circa* 1720. Attributed to James Moore. Boughton House, Northamptonshire



FIG. 32—Mirror, silvered gesso, 1723 By Moore and Gumley. Erthig Park, Denbighshire

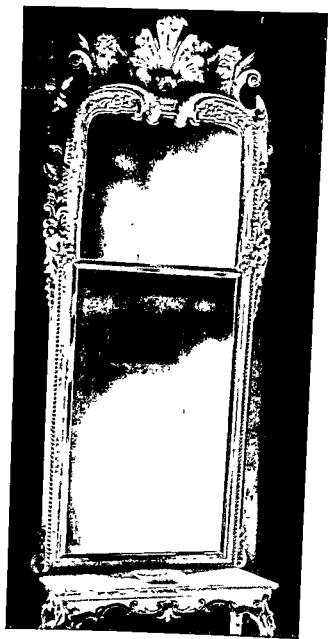


FIG. 33—Mirror, carved and gilt, *circa* 1722-26 Attributed to Moore and Gumley Erthig Park, Denbighshire.

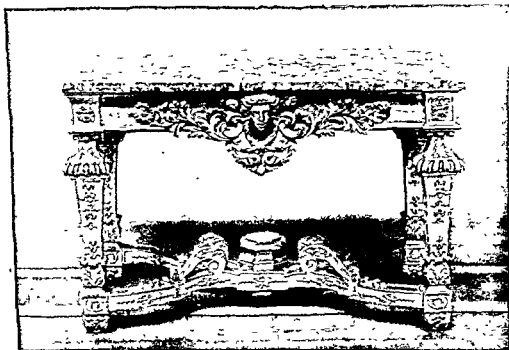


FIG. 34 —Table, carved and gilt, *circa* 1730. Attributed to Benjamin Goodison. Windsor Castle.

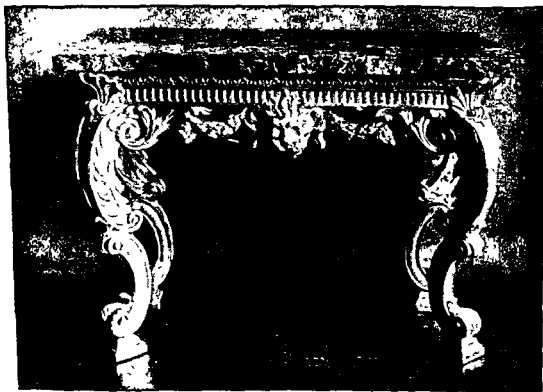


FIG. 35 —Table, carved and gilt, *circa* 1735. Probably by Benjamin Goodison. Windsor Castle.

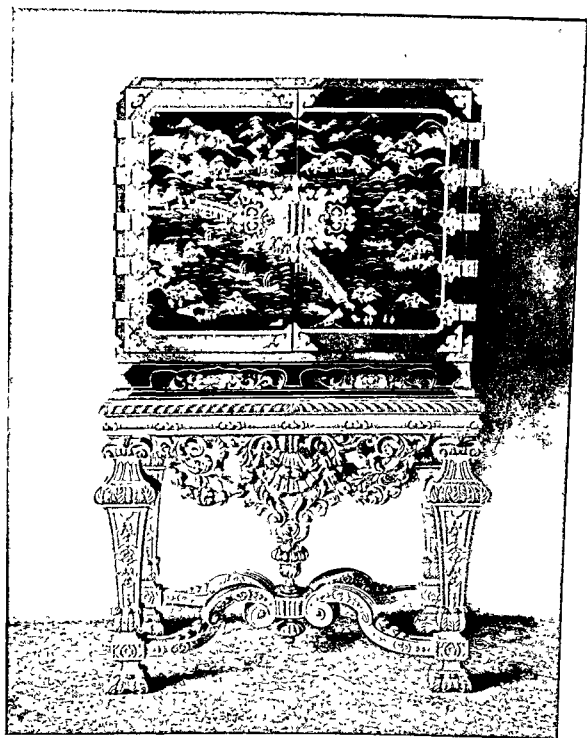


FIG. 36—Lacquered cabinet (Japanese) The stand carved and gilt Attributed to Benjamin Goodison, circa 1730 Windsor Castle.

BENJAMIN GOODISON

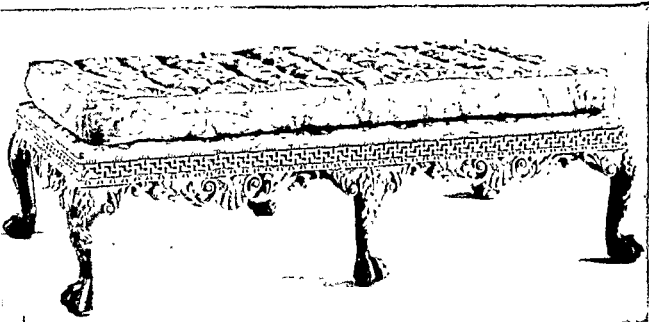


FIG. 37.—Stool, mahogany parcel-gilt, covered with original green damask, *circa* 1740. By Benjamin Goodison. Longford Castle, Wiltshire

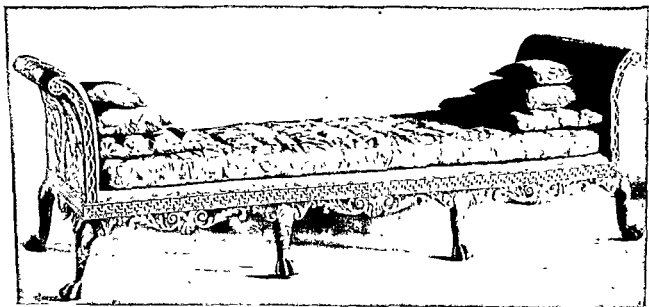


FIG. 38 —Day Bed, mahogany parcel-gilt, covered with original green damask, *circa* 1740. By Benjamin Goodison. Longford Castle, Wiltshire.

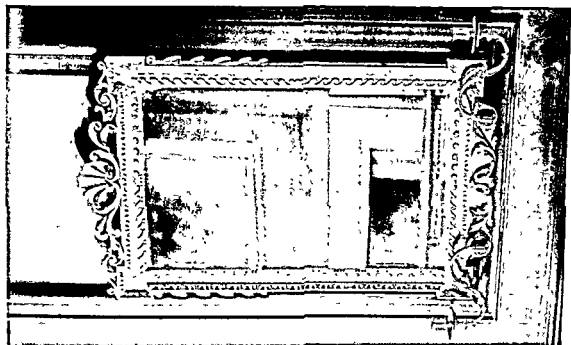


FIG. 40.—Mirror, carved and gilt, *circa* 1730. Probably by Benjamin Goodison. Hampton Court Palace

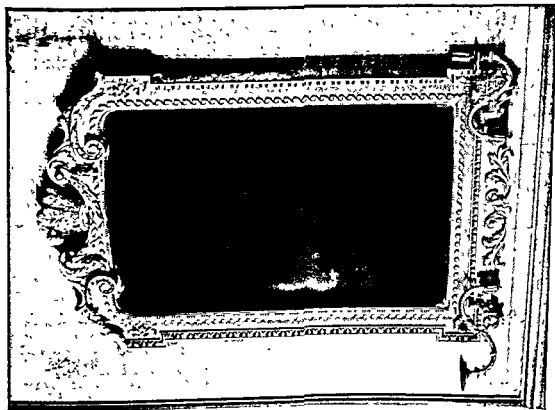


FIG. 39.—Mirror, carved and gilt, one of three made for Frederick, Prince of Wales, 1732-33. By Benjamin Goodison. Hampton Court Palace

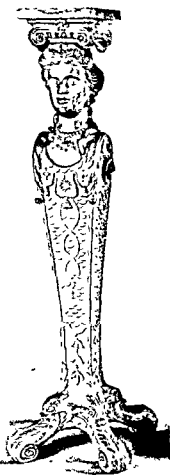


FIG 41—Stand, carved and gilt, one of a set, 1732-33 By Benjamin Goodison. Hampton Court Palace



FIG 42—Pedestals, a pair, mahogany parcel-gilt, circa 1740 Attributed to Benjamin Goodison Longford Castle, Wiltshire

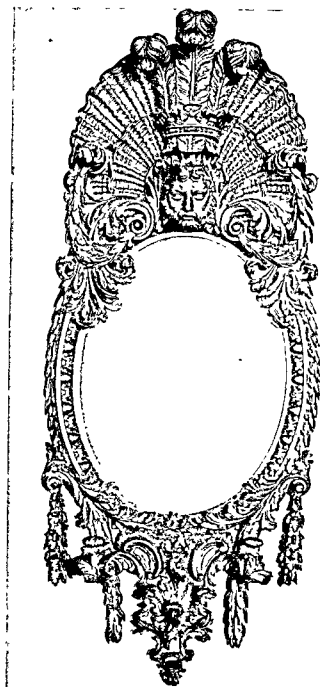


FIG. 43 —Mirror, carved and gilt The cresting bears the Prince
of Wales' Feathers, *circa* 1740 (The base much restored)
Probably by Benjamin Goodison. Victoria and Albert Museum

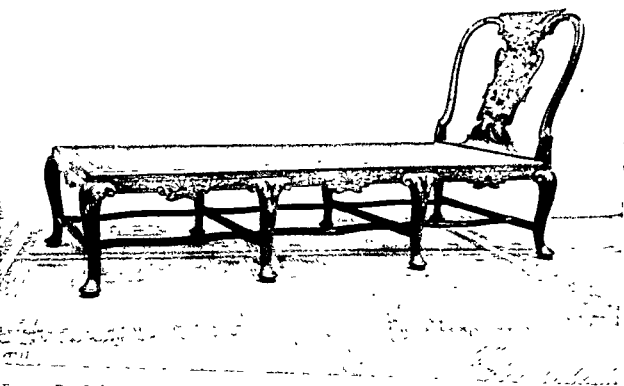


FIG. 44—Day Bed, japanned in gold and silver on a scarlet ground, *circa* 1730 By Giles Grendey. Victoria and Albert Museum.



FIG. 45—Cabinet Secretary, japanned in gold on a scarlet ground, *circa* 1745. It bears the trade label of Giles Grendey. Mr. J. M. Bonbol

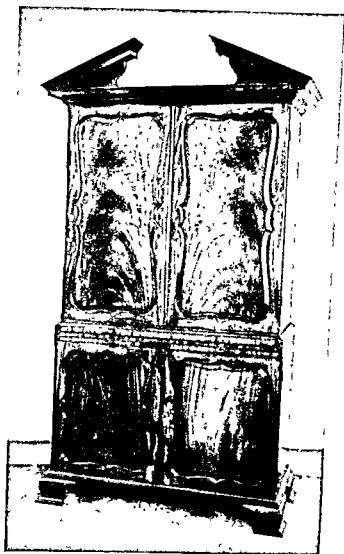


FIG. 46—Cupboard, mahogany, *circa* 1750. It bears the trade label of Giles Grendey

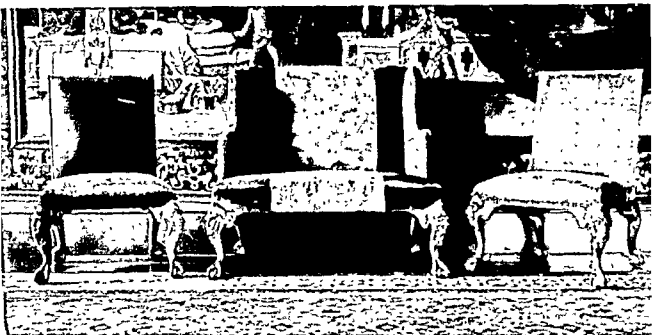


FIG. 47.—Chairs and "love seat," carved and gilt. Part of a large set, *circa* 1735. Probably by William Bradshaw. Chevening, Kent.

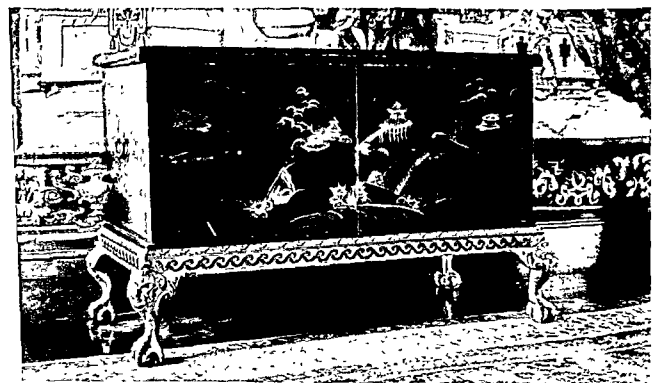


FIG. 48.—Chest, japanned, on stand carved and gilt, *circa* 1730. Probably by William Bradshaw. Chevening, Kent.



FIG. 49 —Side Table, carved and gilt, with marble top, *circa* 1730 Probably by William Bradshaw. Chevening, Kent.

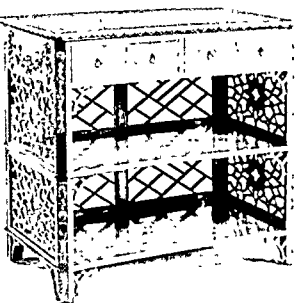


FIG. 50 — Stand, carved mahogany, *circa* 1760.
(Height, 3 ft.) Probably by William Vile,
Longford Castle, Wiltshire.

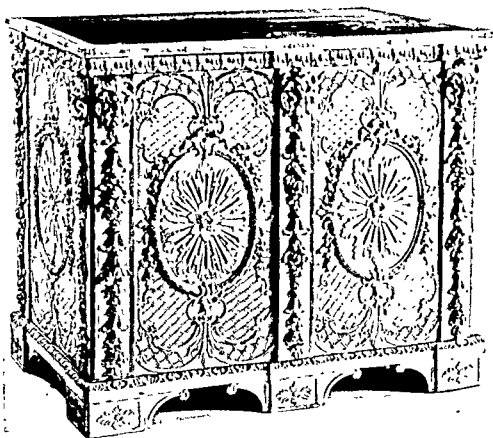


FIG. 51 — Chest, carved
and gilt, with lacquered
interior, *circa* 1755-60. Probably
by William Vile, Longford
Castle, Wiltshire.

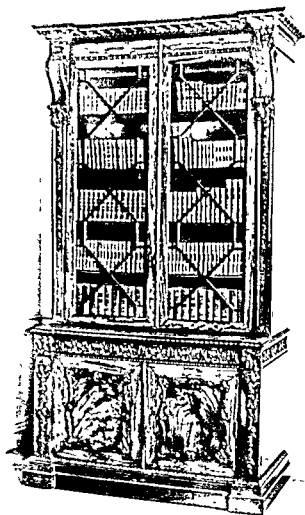


FIG 52.—Bookcase, carved mahogany, *circa* 1750 Probably by William Vile Frank Partridge and Sons



FIG 53 —Cupboard, carved mahogany. One of a set made to contain organ rolls, *circa* 1760 Attributed to William Vile Buckingham Palace

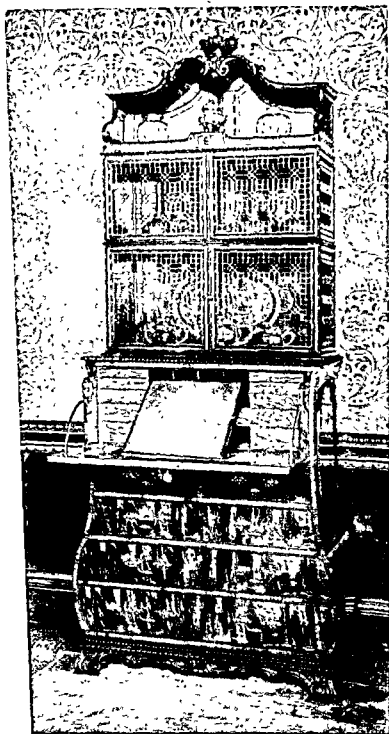


FIG. 54.—Secretary, carved mahogany, with metal lattice-work. Made by William Vile for Queen Charlotte in 1761. Buckingham Palace.

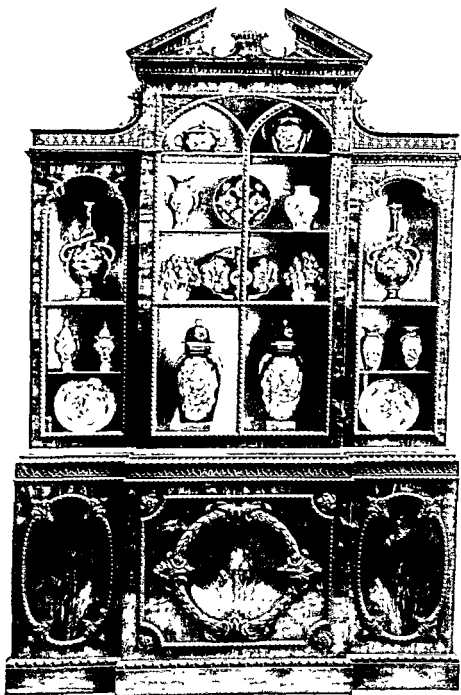


FIG 55—Cabinet, carved mahogany, *circa* 1760. Attributed to William Vile Captain Thomas Blackwell

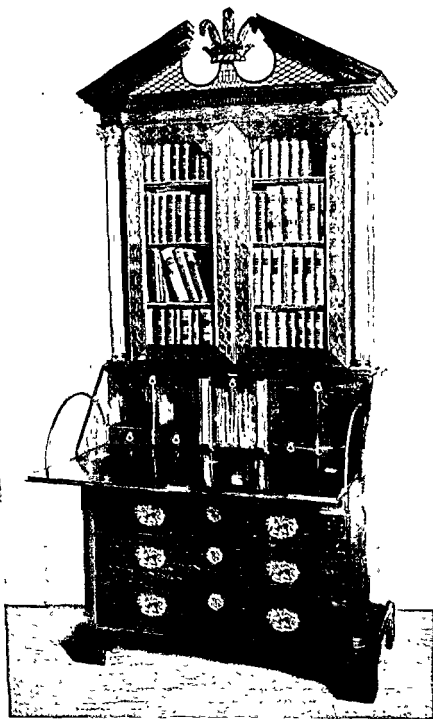


FIG. 56—Bureau Bookcase, carved mahogany, *circa* 1755. Probably made for George, Prince of Wales (afterwards George III), by William Vile M. Harris and Sons.

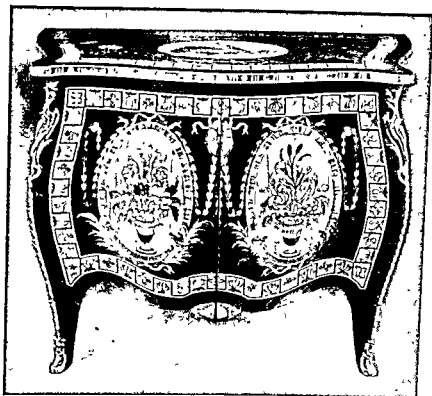


FIG 57—Commode, mahogany, veneered and inlaid with various woods, ormolu mounts, circa 1770. Attributed to John Cobb Victoria and Albert Museum

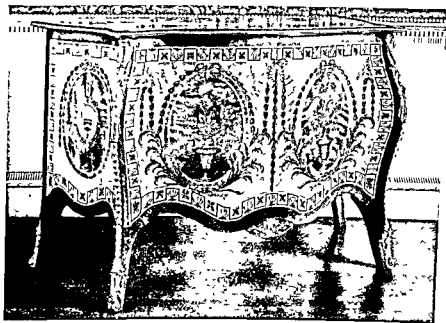


FIG 58—Commode, mahogany, veneered with satinwood and inlaid with various woods, ormolu mounts Made by John Cobb in 1772. Corsham Court, Wiltshire

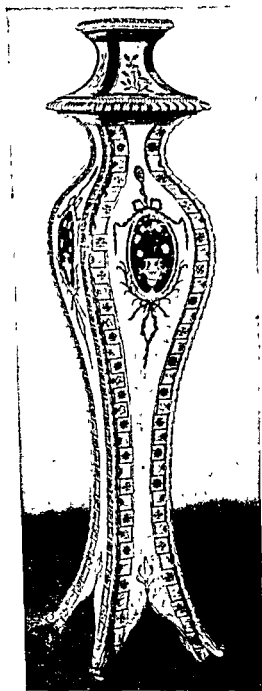


FIG. 59.—Stand, one of a pair, satinwood, inlaid with various woods. Made by John Cobb in 1772. Corsham Court, Wiltshire.

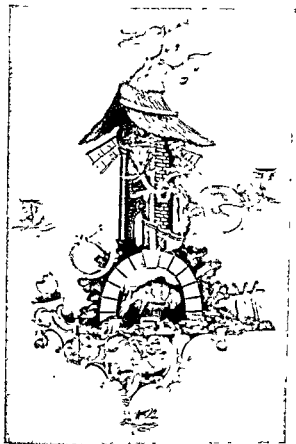


FIG. 60 —Girandole, mahogany and painted deal, one of a pair, *circa* 1755. Based on a design by Thomas Johnson and attributed to him Hagley Park, Worcestershire

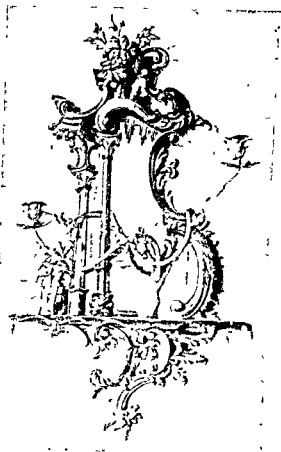


FIG. 61 —Girandole, mahogany and painted deal, one of a pair, *circa* 1755. Attributed to Thomas Johnson. Hagley Park, Worcestershire.

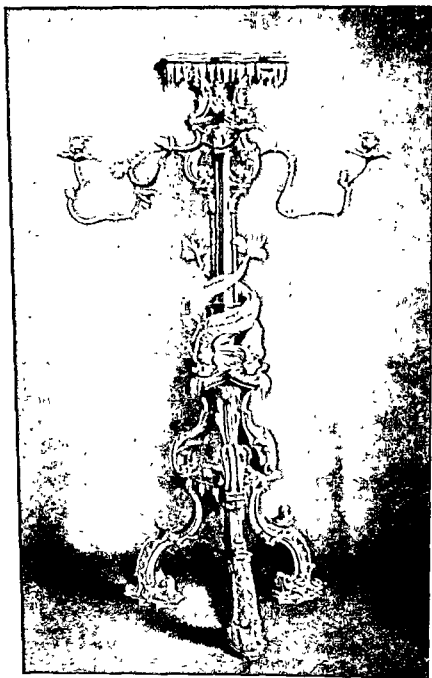


FIG. 62.—Candlestand, one of a pair, wood painted, *circa* 1760. Attributed to Thomas Johnson. Hagley Park, Worcestershire.

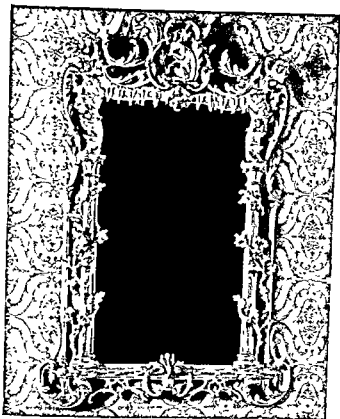
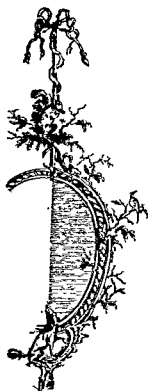


FIG 63.—Mirror, carved and gilt, one of a pair, *circa* 1760. Attributed to Thomas Johnson Corsham Court, Wiltshire



FIGS. 64 and 65.—Design for a Mirror from Thomas Johnson's "New Designs," and Mirror, carved and gilt, one of a pair, *circa* 1760. Attributed to Johnson Corsham Court, Wiltshire

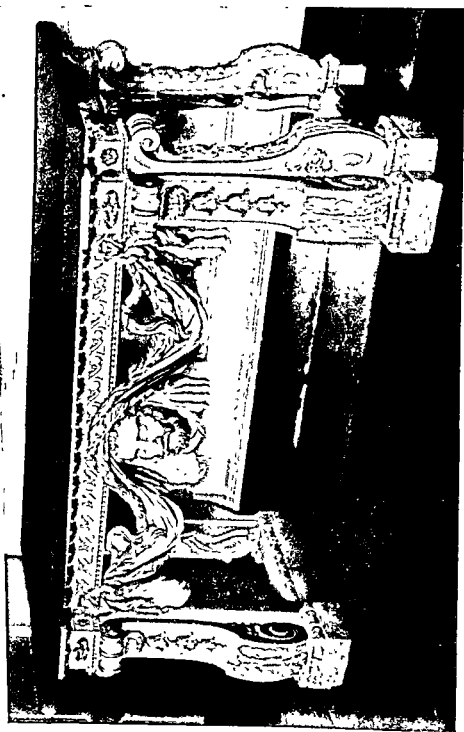


FIG. 66.—Sideboard, wood painted and gilt, circa 1740. Attributed to Matthias Lock. Ditchley, Oxfordshire.

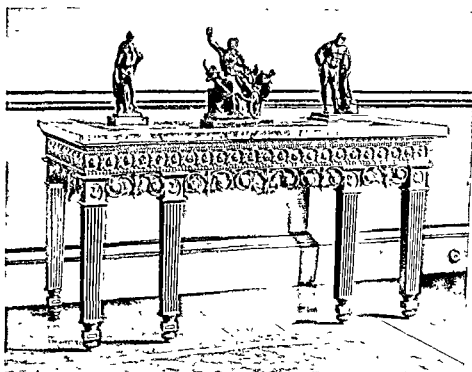


FIG. 67.—Side Table, carved and gilt, with scagliola top. From a design by Robert Adam dated 1765. Probably by Samuel Norman 19, Arlington Street, London.

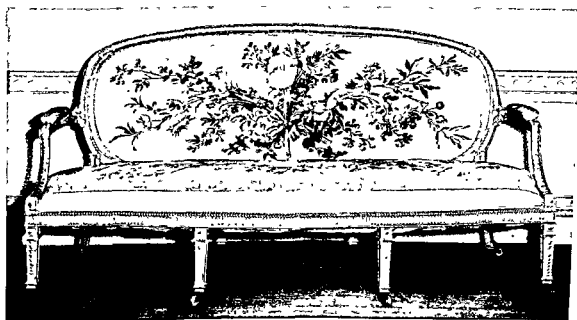


FIG. 68.—Settee, carved and gilt, covered with Gobelin's tapestry. Part of a set designed by Robert Adam in 1764. Probably by Samuel Norman 19, Arlington Street, London.



FIG. 69—Armchair, mahogany, carved and gilt. Part of a set designed by Robert Adam in 1764. Probably by Samuel Norman 19, Arlington Street, London.



FIG 70—Table, carved mahogany, covered with needlework Made by John Bradburn
in 1767 Kew Palace

THOMAS CHIPPENDALE

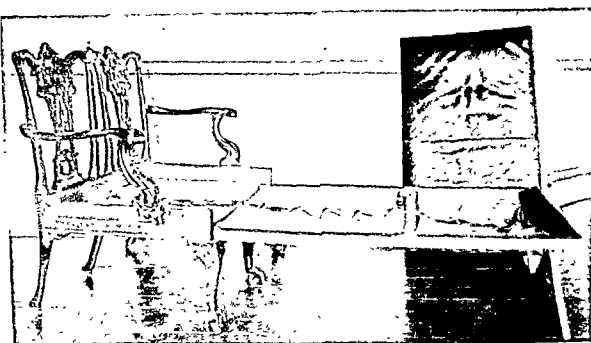


FIG 71.—Chair Bed, carved mahogany, *circa* 1755. Probably by Thomas Chippendale. Nostell Priory, Yorkshire.

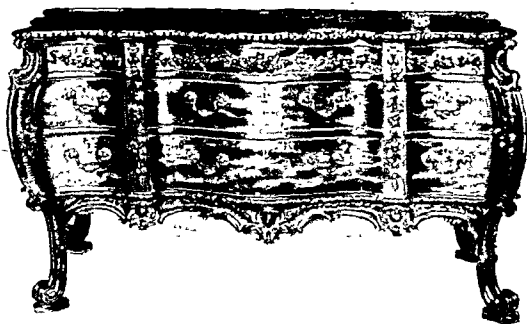


FIG 72.—Commode, carved mahogany. From a design (dated 1753) in the "Director" (1st Edition) Attributed to Thomas Chippendale. Raynham Hall, Norfolk.

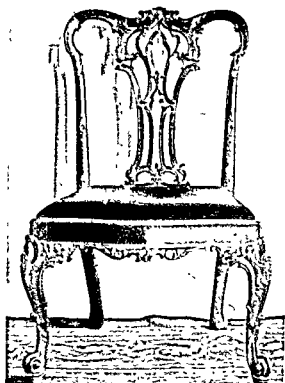


FIG. 73.—Chair, carved mahogany. After a design in the "Director" (3rd Edition, 1762). Attributed to Thomas Chippendale. Arundel Castle, Sussex.

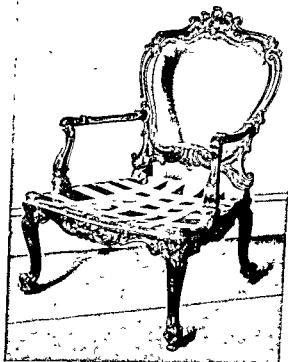


FIG. 74.—Armchair (French chair), carved mahogany, after a design, dated 1759, in the "Director" (3rd edition, 1762), Plate XXII. Brigadier W. Clark.



FIG. 75.—Armchair, carved mahogany, covered with original needlework, one of a set, circa 1760. Probably by Thomas Chippendale. Waldershare Park, Kent.

THOMAS CHIPPENDALE

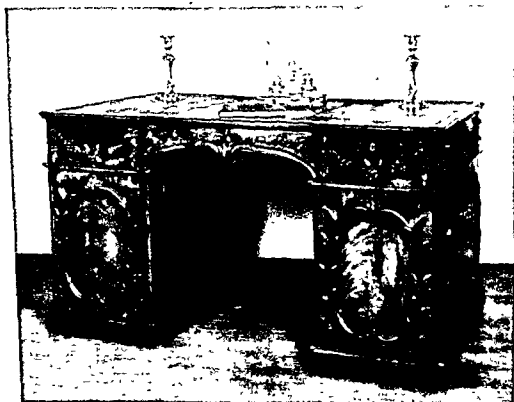


FIG. 76—Library Table, carved mahogany. After a design in the "Director" (1st Edition, 1754) Probably by Thomas Chippendale. M. Harris and Sons



FIG. 77—Library Table, carved mahogany. Supplied by Thomas Chippendale in 1767. Nostell Priory, Yorkshire

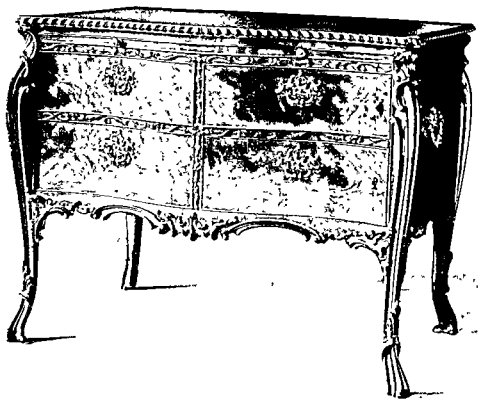


FIG. 78.—Commode, carved mahogany. After a design dated 1753, "Director" (1st Edition).
Attributed to Thomas Chippendale. Basset Down, Wiltshire.

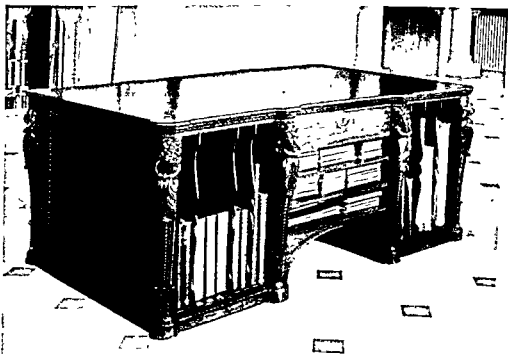


FIG. 79.—Library Table, carved mahogany, *circa* 1760. Attributed to Thomas Chippendale.
Badminton House, Gloucestershire

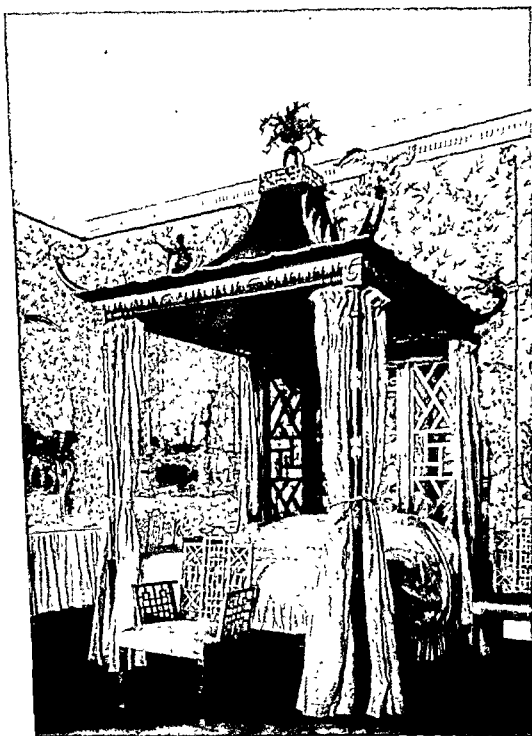


FIG. 80.—Bedstead, jappanized wood with gilt ornament, in the "Chinese Bedroom" at Badminton (now in the Victoria and Albert Museum), *circa* 1750. Probably by Thomas Chippendale.

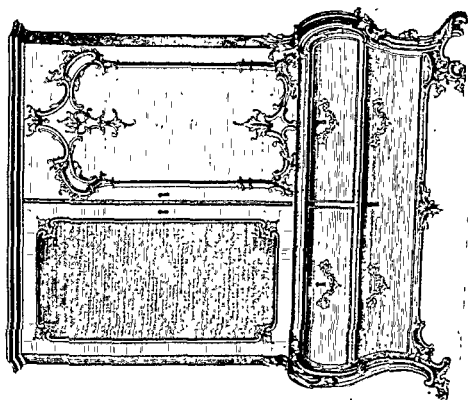


FIG. 82.—A "Commode Clothes-Press," from a design in the "Director" (1st Edition), dated 1733.

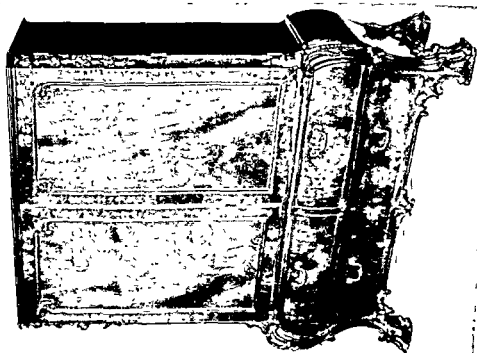


FIG. 81.—"Commode Clothes-Press," carved mahogany, circa 1735. Attributed to Thomas Chippendale. Mulliner Collection

THOMAS CHIPPENDALE



FIG. 83 —Cabinet Secretary, carved mahogany and rosewood After a design in the "Director" (1st Edition, 1754) Probably by Thomas Chippendale. M. Harris and Sons.



FIG. 84.—Cabinet Secretary, carved mahogany. Based on a design in the "Director" (1st Edition, 1754). Probably by Thomas Chippendale. H. Blairman and Sons

THOMAS CHIPPENDALE

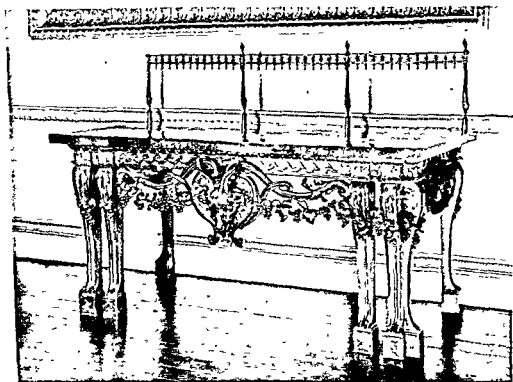


FIG. 85.—Sideboard Table, painted wood, one of a pair, *circa* 1765. Probably by Thomas Chippendale. Nostell Priory, Yorkshire.

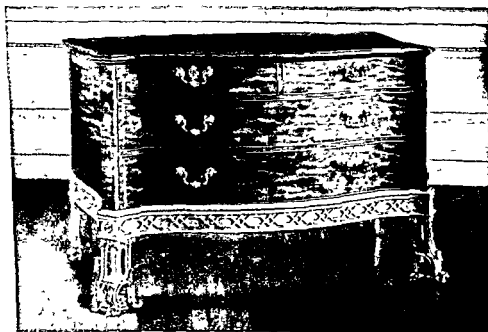


FIG. 86.—Chest of Drawers, mahogany; the carved and gilded stand is after a design in the "Director" (1st Edition, 1754). Attributed to Thomas Chippendale. Badminton House, Gloucestershire.

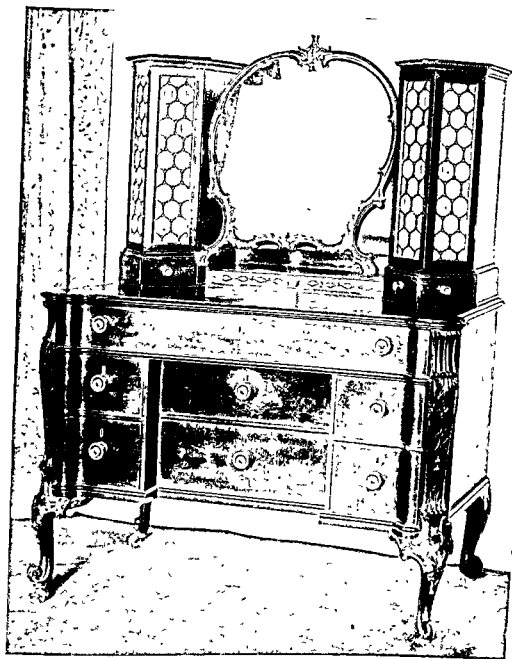


FIG. 87.—Dressing Table, carved rosewood Based on a design in the "Director" (3rd Edition, 1762). Probably by Thomas Chippendale Kimbolton Castle, Huntingdonshire

THOMAS CHIPPENDALE

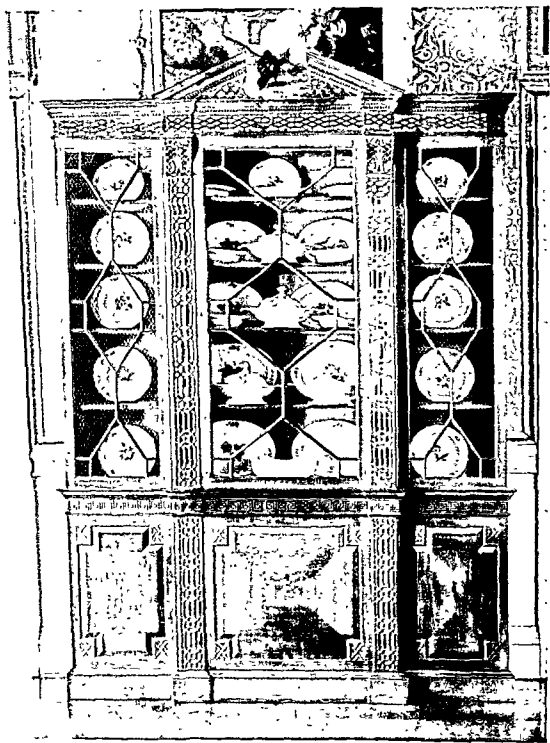


FIG. 88.—Cabinet, carved mahogany, the pilasters faced with mirror glass, *circa* 1760. Probably by Thomas Chippendale. Badminton House, Gloucestershire

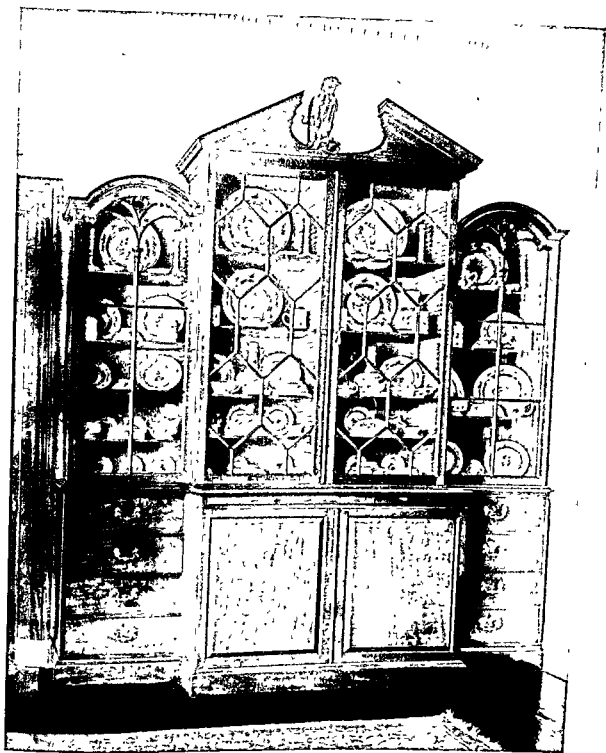


FIG. 89 —Bookcase, carved mahogany Based on a design in the "Director" (1st Edition) dated 1753.
Attributed to Thomas Chippendale Longford Castle, Wiltshire.

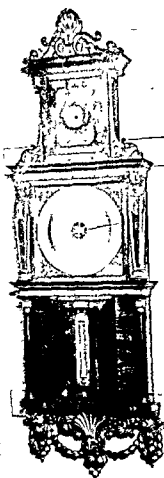


FIG. 90.—Barometer in case veneered with tulip wood, the details gilt. Supplied by Thomas Chippendale in 1769. Nostell Priory, Yorkshire.

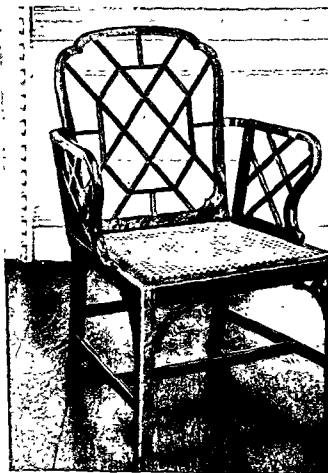


FIG. 91.—Armchair, mahogany, in the Chinese style, one of a set, *circa* 1755. Probably by Thomas Chippendale. Badminton House, Gloucestershire.



FIG. 92 —Breakfast Table, mahogany, with fretwork in the Chinese style, after a design in the "Director" (1754), Plate XXXIII Brigadier W. Clark.

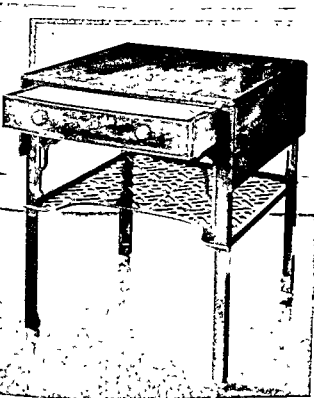


FIG. 93 —Breakfast Table, carved mahogany, *circa* 1760. Probably by Thomas Chippendale. Badminton House, Gloucestershire.

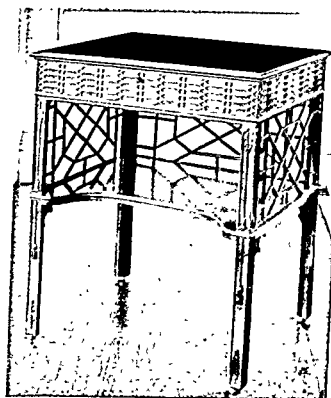


FIG. 94 —Work Table, carved mahogany, *circa* 1760. Probably by Thomas Chippendale. Badminton House, Gloucestershire.

THOMAS CHIPPENDALE

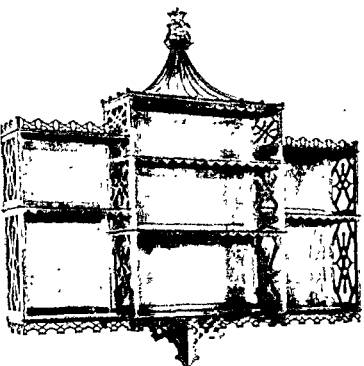


FIG. 93.—Hanging Shelves, carved mahogany,
circa 1765. Probably by Thomas Chippendale.
Nostell Priory, Yorkshire.

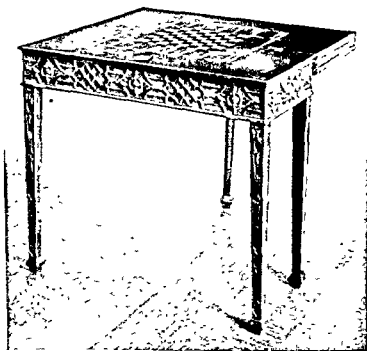


FIG. 96.—Games Table, carved mahogany,
circa 1765. Probably by Thomas Chippendale.
Badminton House, Gloucestershire

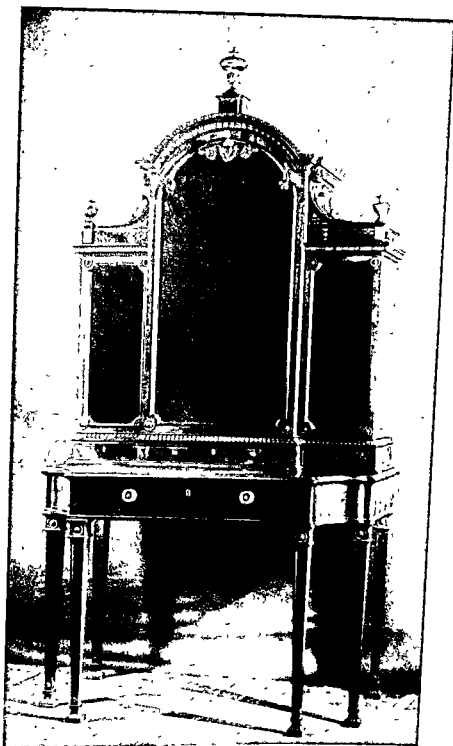


FIG. 97—Writing Cabinet on stand, carved mahogany. From a design in the "Director" (3rd Edition) dated 1760. Attributed to Thomas Chippendale
M. Harris and Sons

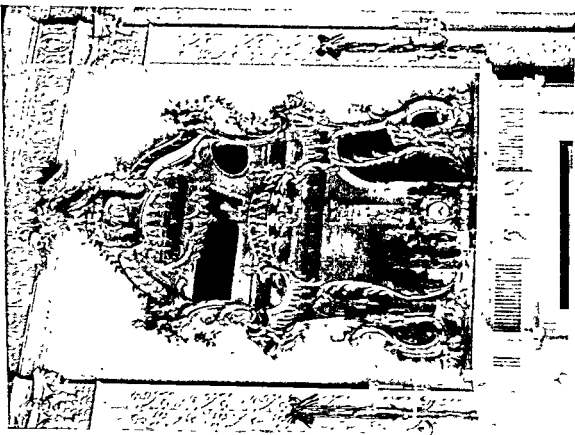


FIG. 99.—Climney Mirror, carved and gilded. From a design in the "Director" (3rd Edition) dated 1761. Probably by Thomas Chippendale. Crichton, Dorset.

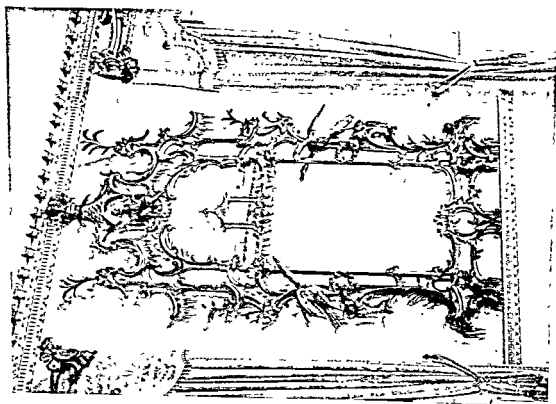


FIG. 98.—Mirror, carved and gilt wood, one of a pair. Corresponding with a design in the "Director" (3rd Edition, 1763). Probably by Thomas Chippendale. Crichton, Dorset.

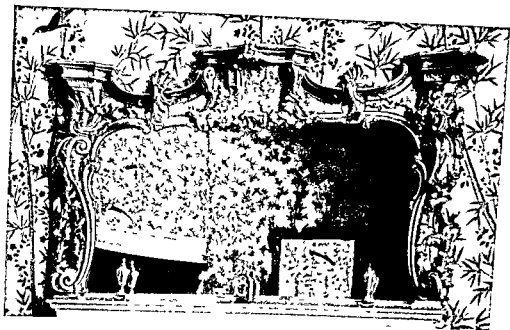


FIG 100.—Mirror, carved and gilded, *circa* 1755. Probably by Thomas Chippendale.
Badminton House, Gloucestershire

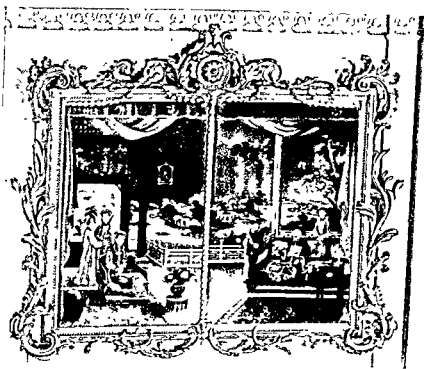


FIG 101.—Frame, carved and gilt, enclosing a Chinese painting on glass, *circa* 1765-70.
Probably by Thomas Chippendale Harewood House, Yorkshire



FIG. 102 —Bracket, carved and gilded wood, one of a pair, *circa* 1760. Attributed to Thomas Chippendale Langley Park, Norfolk.



FIG 103 —Frame of carved and gilded wood, *circa* 1755. Probably by Thomas Chippendale. (The portrait of the 5th Duke of Beaufort as a boy.) Badminton House, Gloucestershire.



FIG 104 —Frame of carved and gilded wood, *circa* 1755-60. Probably by Thomas Chippendale. (The portrait of Admiral Boscawen by Reynolds.) Badminton House, Gloucestershire.



FIG 105.—Frame of carved and gilded wood, *circa* 1780. Probably by Thomas Chippendale. (The portrait of Lady Worsley by Reynolds. Painted in 1779.) Harewood House, Yorkshire.

THOMAS CHIPPENDALE

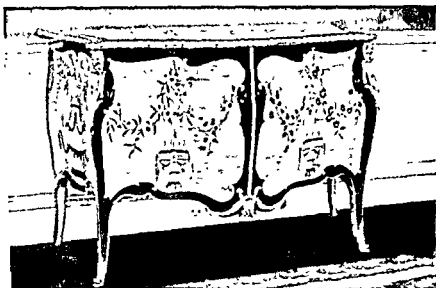


FIG. 109.—Commode, mahogany, veneered with satinwood and inlaid with various woods. Supplied by Thomas Chippendale in 1770 Nostell Priory, Yorkshire.

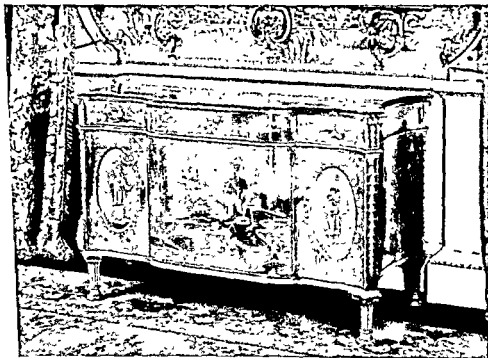


FIG. 110.—Commode, japanned in gold and silver on a green ground, circa 1770. Attributed to Thomas Chippendale. Nostell Priory, Yorkshire.

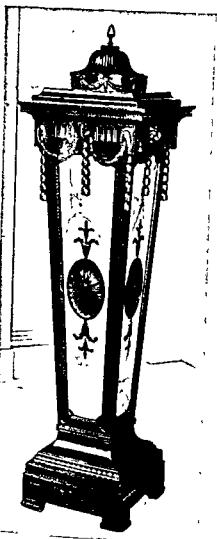


FIG. 111 — Pedestal, painted to resemble marble, with carved enrichments circa 1770. Attributed to Thomas Chippendale. Harewood House, Yorkshire.

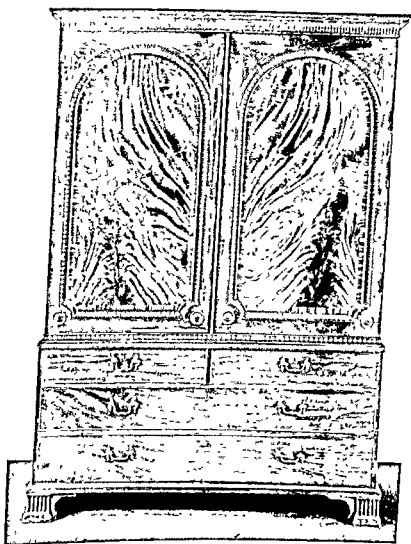


FIG. 112 — Wardrobe, carved mahogany, circa 1770. Attributed to Thomas Chippendale. Harewood House, Yorkshire.

THOMAS CHIPPENDALE

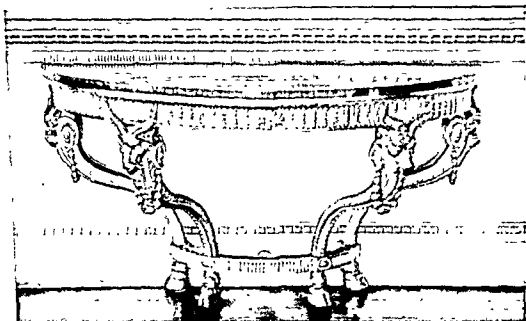


FIG. 106.—Console Table, wood gilded, the top of satinwood inlaid with various woods, circa 1770. Attributed to Thomas Chippendale. Harewood House, Yorkshire.

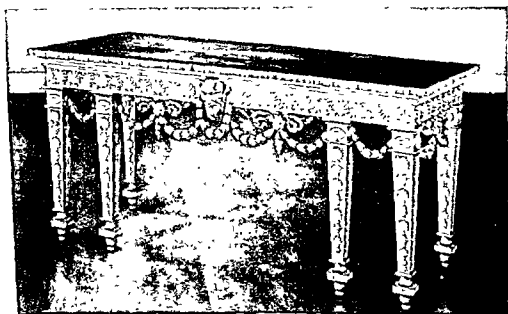


FIG. 107.—Side Table, one of a pair, carved and gilded, the top inlaid with various coloured woods on a rosewood ground, circa 1770. Attributed to Thomas Chippendale. Harewood House, Yorkshire.

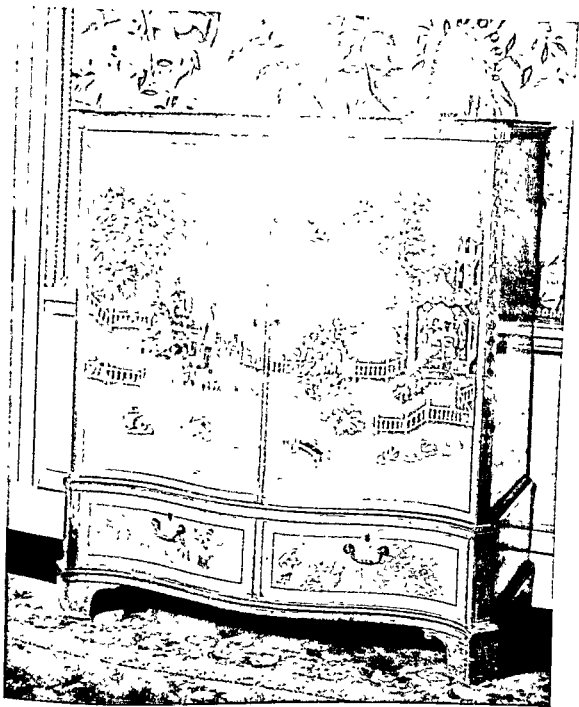


FIG. 108.—Wardrobe, japanned in gold and silver on a green ground, *circa* 1770. Attributed to Thomas Chippendale. Nostell Priory, Yorkshire.

THOMAS CHIPPENDALE

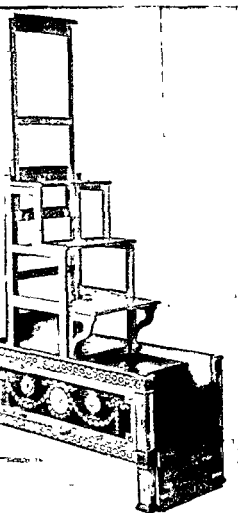


FIG. 113.—Library Steps, mahogany, the case inlaid with various woods, *circa* 1770-75. Attributed to Thomas Chippendale. Harewood House, Yorkshire.

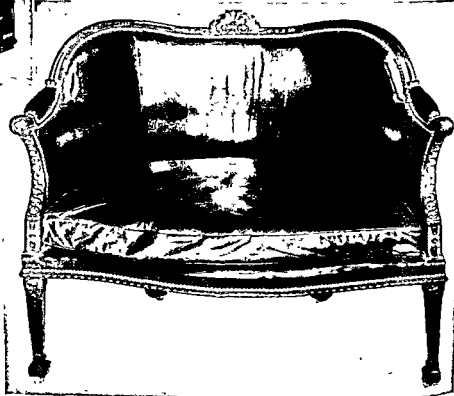


FIG. 114.—Settee, carved mahogany covered with leather, *circa* 1770. Attributed to Thomas Chippendale. Harewood House, Yorkshire.

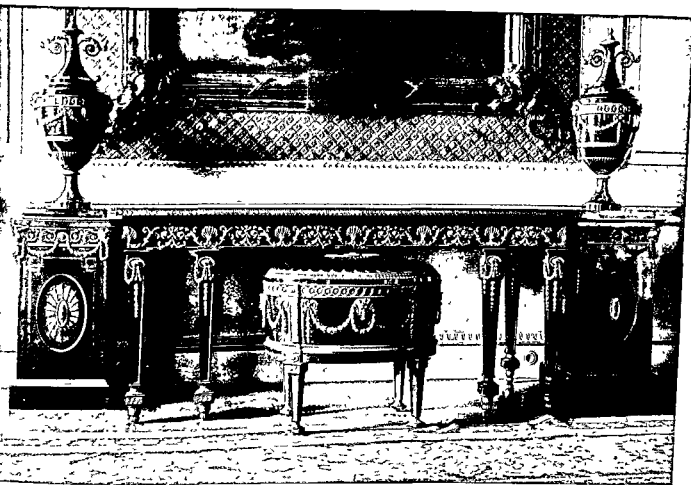


FIG. 115 — Sideboard Table and pedestals, rosewood inlaid with various woods and mounted with ormolu, circa 1770-75
 Attributed to Thomas Chippendale. Harewood House, Yorkshire

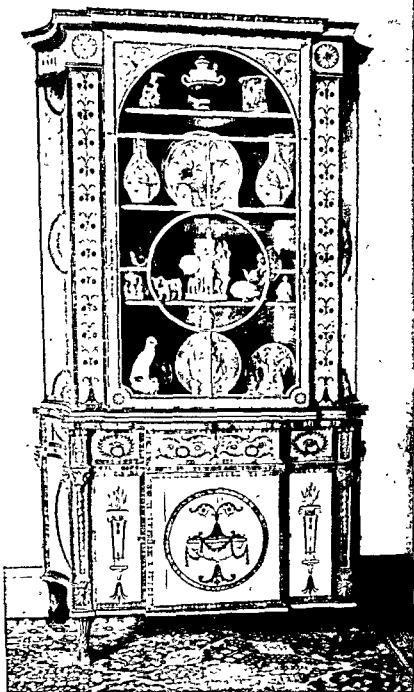


FIG 116—Cabinet, one of a pair, mahogany veneered with satinwood and inlaid with various woods, ormolu mounts, *circa* 1770-75. Attributed to Thomas Chippendale. Panshanger, Hertfordshire.

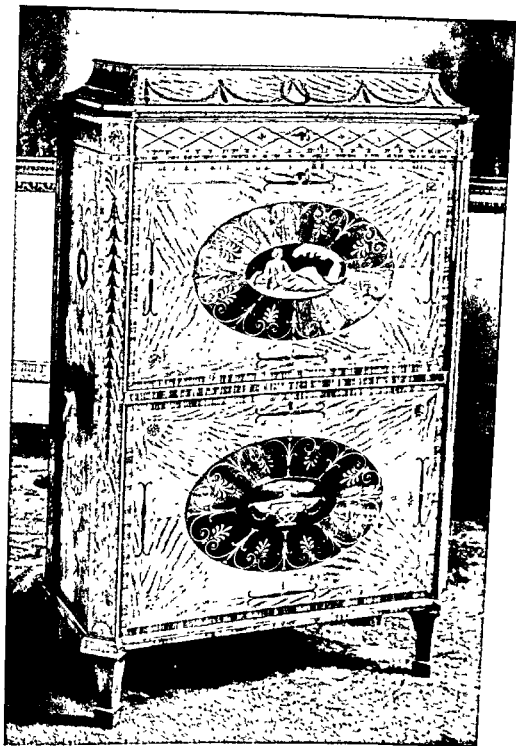


FIG. 117.—Secretary, satinwood inlaid with various woods, the recumbent figure ivory on an ebony ground, *circa* 1770-75. Attributed to Thomas Chippendale. Harewood House, Yorkshire.

THOMAS CHIPPENDALE

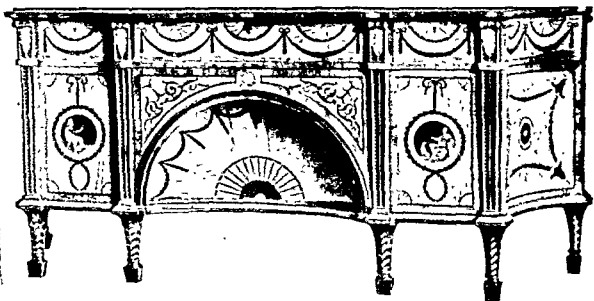


FIG 118.—Dressing Commode, satinwood inlaid with various woods, decorated with medallions on an ebony ground, mounted with ormolu. Supplied by Thomas Chippendale in 1773. Harewood House, Yorkshire.

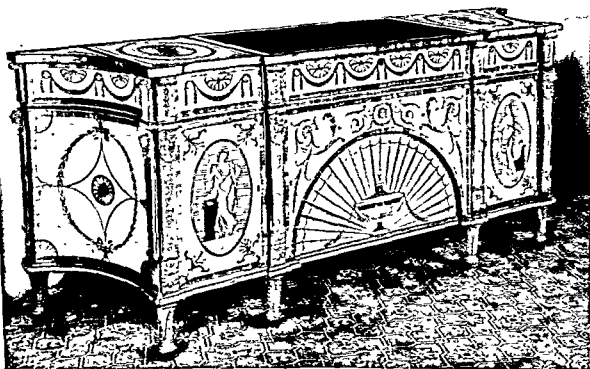


FIG 119.—Commode, satinwood inlaid with various woods and mounted with ormolu, circa 1770. Attributed to Thomas Chippendale. Renishaw Hall, Derbyshire

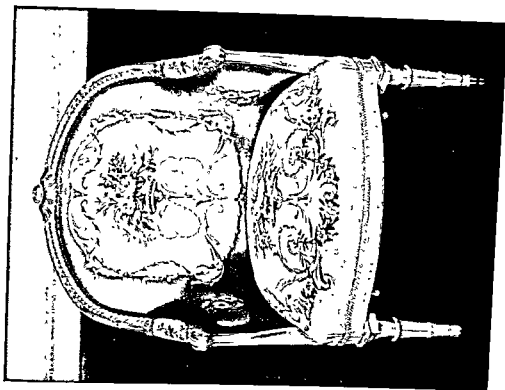


FIG. 121.—Armchair (Barjare). Part of a set originally "japanned yellow," subsequently covered with Aubusson tapestry and the frame gilt, 1775 By Thomas Chippendale Harewood House, Yorkshire.

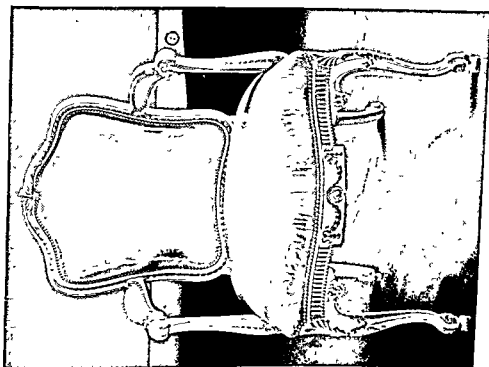


FIG. 120.—Armchair, painted wood, covered with leather, circa 1765-70 Probably by Thomas Chippendale Harewood House, Yorkshire

Mr. Dureg Jain
s, an

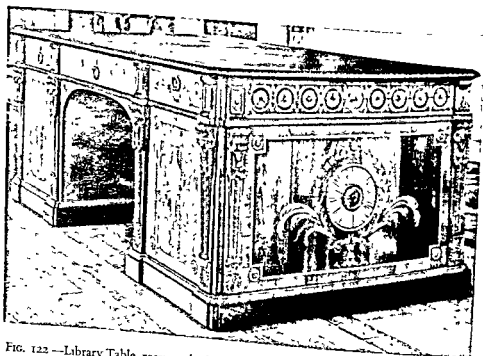


FIG. 122 —Library Table, rosewood inlaid with various coloured woods, mounted with ormolu, *circa* 1770 Attributed to Thomas Chippendale Harewood House, Yorkshire

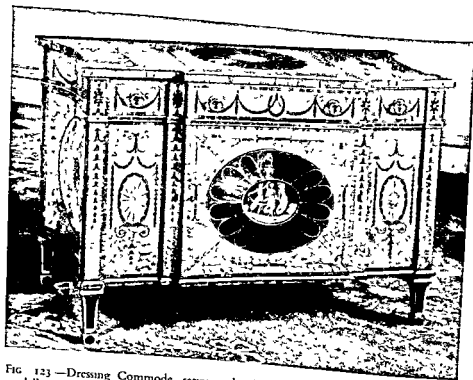


FIG. 123 —Dressing Commode, satinwood inlaid with various woods, figures in medallion on a ground of ebony, *circa* 1770 Attributed to Thomas Chippendale. Harewood House, Yorkshire

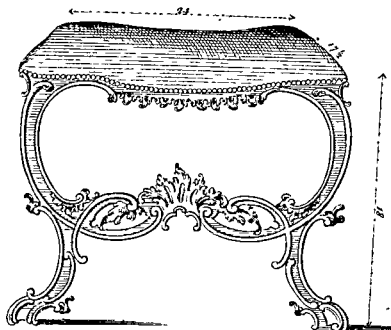


FIG. 124.—Design for lady's dressing stool Ince and Mayhew's "Universal" System, 1759-63

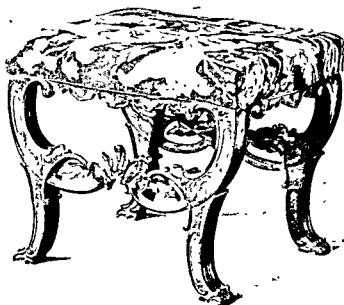


FIG. 125.—Stool, carved mahogany, covered with needlework, circa 1760
Attributed to Ince and Mayhew Winkworth Collection

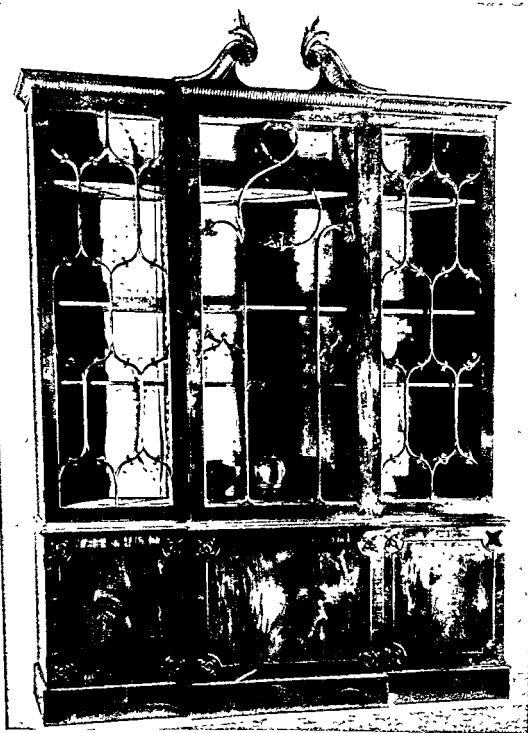


FIG 126—Cabinet, carved mahogany, *circa* 1760 It bears the trade label of Ince and Mayhew.
Museum of Decorative Arts, Copenhagen

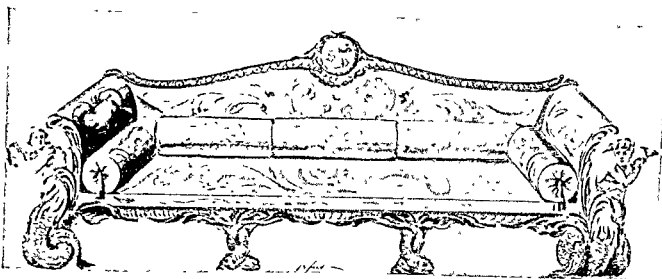


FIG. 127 —Original drawing by John Linnell Victoria and Albert Museum

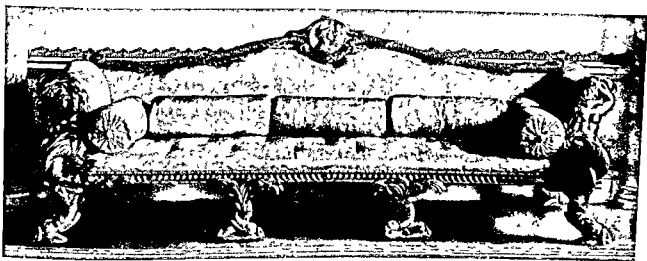


FIG. 128 —Sofa, carved and gilded wood, covered with damask, one of four By John Linnell Kedleston Hall, Derbyshire

GEORGE SEDDON

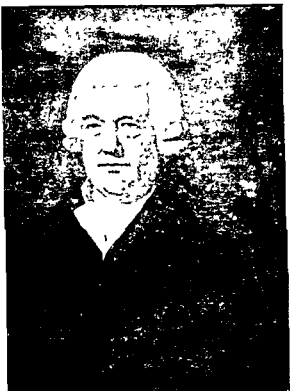


FIG. 137.—Portrait of George Seddon,
circa 1795. Victoria and Albert Museum.

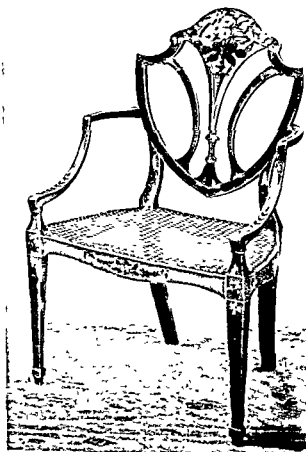


FIG 138 —Armchair, painted satinwood, one
of a set. Supplied by Seddon, Sons and
Shackleton for D Tupper of Guernsey,
circa 1790. M Harris and Sons

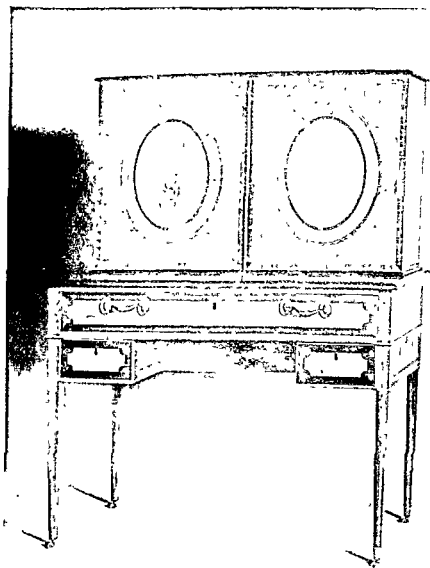


FIG. 139.—Writing Cabinet, mahogany inlaid with satinwood. The monogram of Georgiana, Lady Spencer, coronet, etc., in ivory, 1783-84. Probably by John Taitt Althorp, Northamptonshire

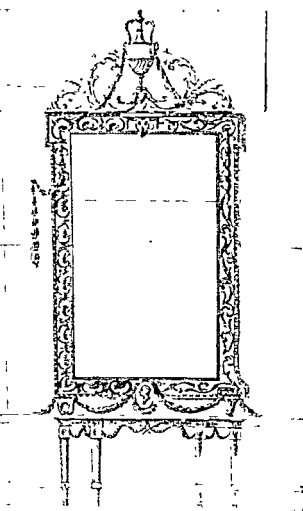


FIG. 129.—Design for a mirror and pier table at Shardeloes, circa 1770 By John Linnell Victoria and Albert Museum

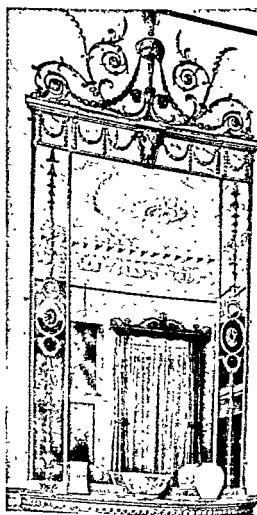


FIG. 130.—Mirror, carved and gilded, circa 1770 By John Linnell Shardeloes, Buckinghamshire

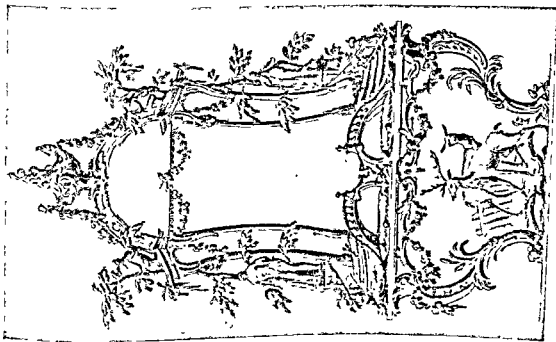


FIG 131.—Mirror and Pier Table. Original drawing by John Linnell, *circa* 1760. Victoria and Albert Museum.

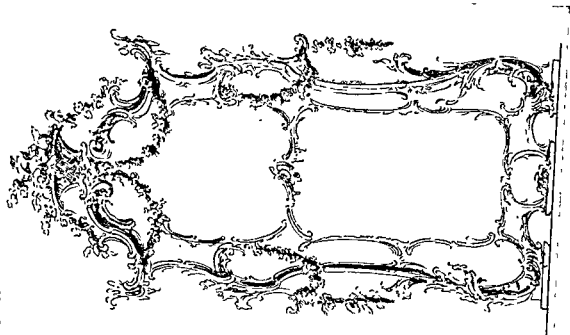


FIG 132.—Design for a mirror (*cf* 130). Original drawing by John Linnell, *circa* 1755. Victoria and Albert Museum.



FIG 133.—Sideboard Pedestal and Urn, painted wood, one of a pair, circa 1767. Attributed to John Linnell Osterley Park, Middlesex

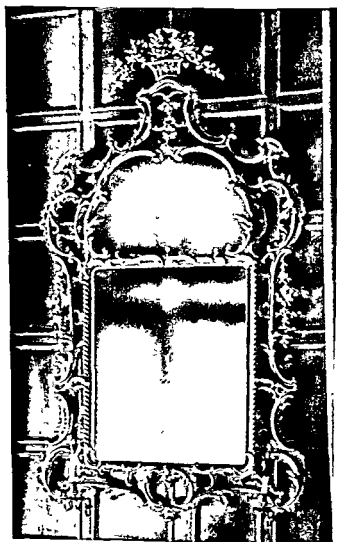


FIG 134.—Mirror, carved and gilded, circa 1755-60. Attributed to John Linnell. Bramshill Park, Hampshire.



FIG. 135.—Pier Table, mahogany inlaid with satinwood, *circa* 1785. By George Seddon. Mrs W. de H. Birch

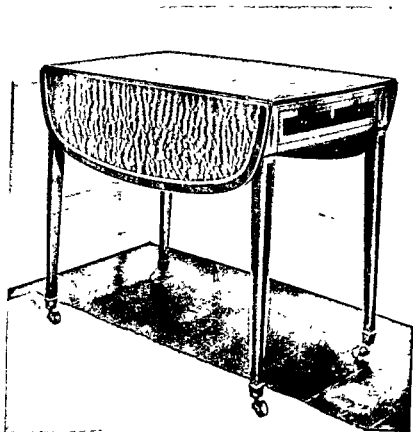


FIG. 136.—Pembroke Table, mahogany banded with satinwood, *circa* 1785. By George Seddon. Mrs W. de H. Birch

GEORGE SEDDON

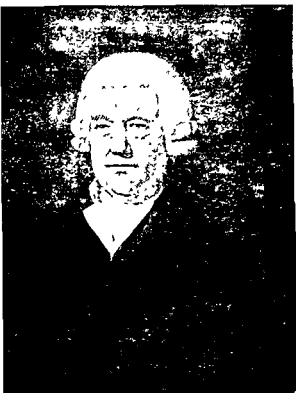


FIG. 137.—Portrait of George Seddon,
circa 1795. Victoria and Albert Museum.

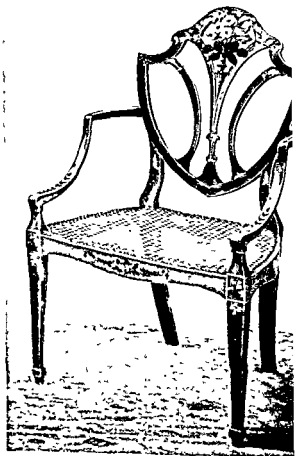


FIG. 138 —Armchair, painted saunwood, one
of a set Supplied by Seddon, Sons and
Shackleton for D. Tupper of Guernsey,
circa 1790 M. Harris and Sons

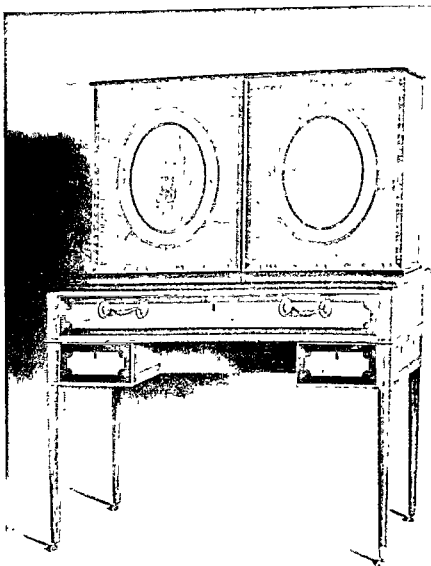


FIG. 139 — Writing Cabinet, mahogany inlaid with satinwood. The monogram of Georgiana, Lady Spencer, coronet, etc., in ivory, 1783-84. Probably by John Taitt Althorp, Northamptonshire.

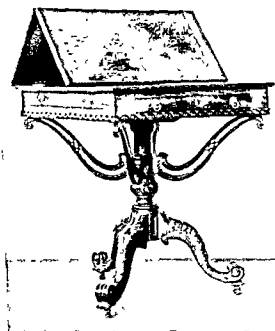


FIG. 140—"Reading Stand," carved mahogany
Supplied by William France to Kenwood in 1770
Victoria and Albert Museum.

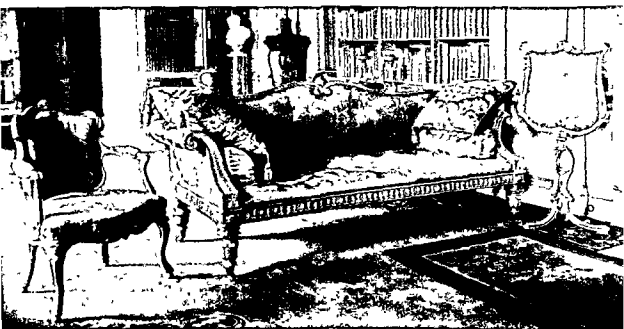


FIG. 141—Sofa, Armchair (one of a set) and Pole Screen, carved and gilded. Supplied by William France, *circa* 1770,
Kenwood.

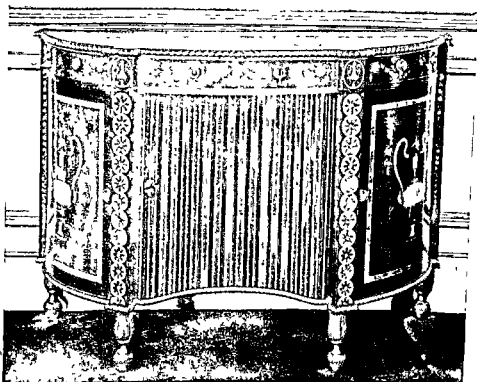


FIG. 142 —Commode, one of a pair, veneered with rosewood and inlaid with various woods, *circa* 1780. Attributed to William Gates. Formerly in the Brighton Pavilion.

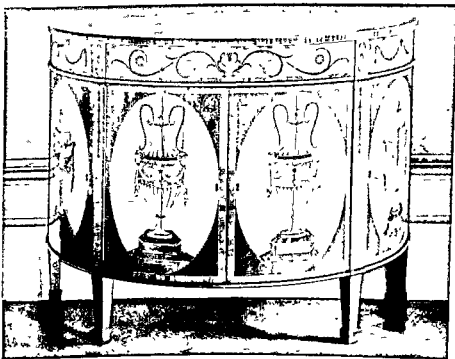


FIG. 143 —Commode, one of a pair, satinwood inlaid with various woods. Supplied by William Gates in 1781 for the Prince of Wales's apartment in the Queen's House, St. James's Park. Buckingham Palace.

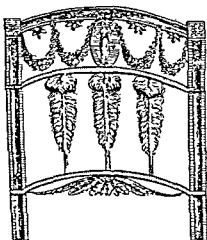
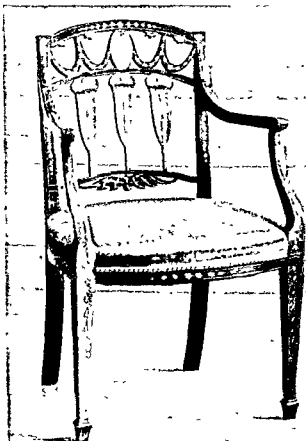


FIG. 144.—Design for a Chairback from Hepplewhite's "Guide," 1788

FIG. 145.—Armchair, painted satinwood. After the design Fig. 140, circa 1790. Marsh Court, Hampshire



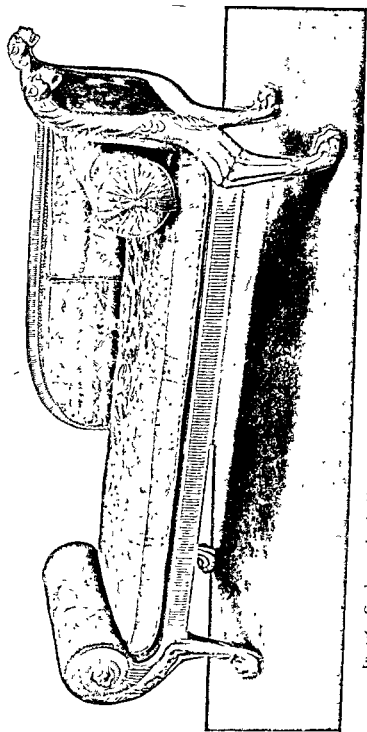


FIG. 146.—Couch, carved and gilded wood. Made by Gillow and Co. in 1805. Victoria and Albert Museum

ROBERT AND RICHARD GILLOW

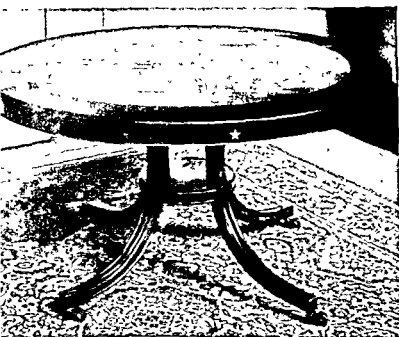
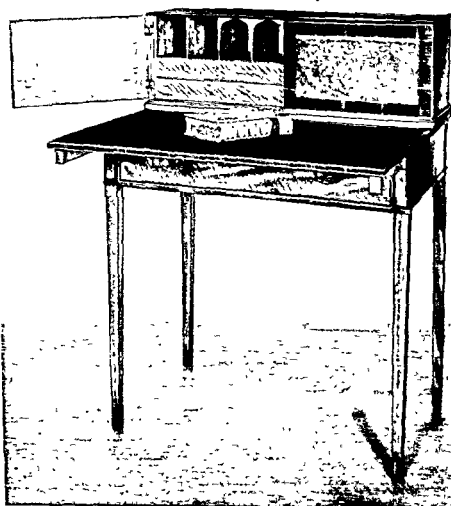


FIG. 147.—Table, rosewood and mahogany, inlaid with brass, *circa* 1810 By Gillow and Co. Pepys Cockerell Collection.



G. 148.—Secretary, satinwood lined with Kingwood, *circa* 1790 By Gillow and Co. M. Harris and Sons.

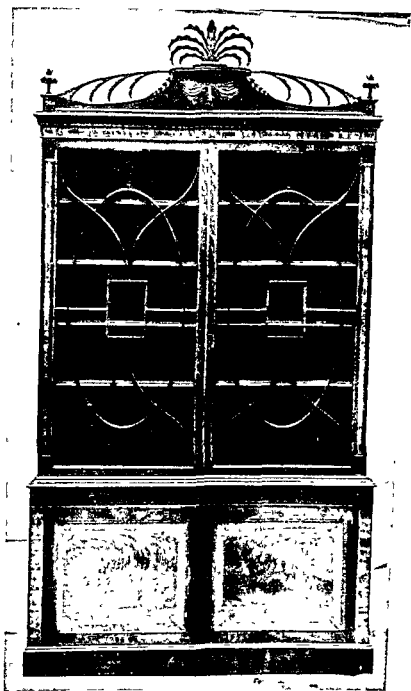


FIG 149.—Bookcase, mahogany, with borders of inlaid satinwood. Fitted with a writing drawer. After a design (dated 1791) in Sheraton's Drawing Book (1791-94). Mr F. C. Hunter

THOMAS SHERATON

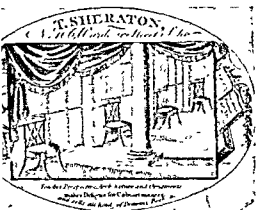


FIG. 150.—Trade Card of Thomas Sheraton, circa 1810. Mr. David Citroen.

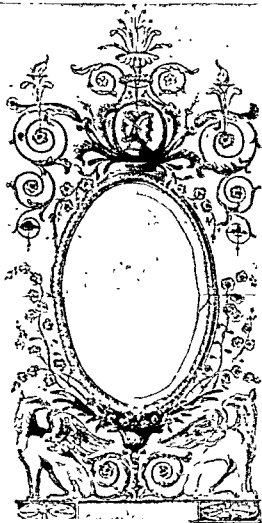


FIG. 151.—Design for a mirror. Original drawing by Thomas Sheraton. Victoria and Albert Museum.

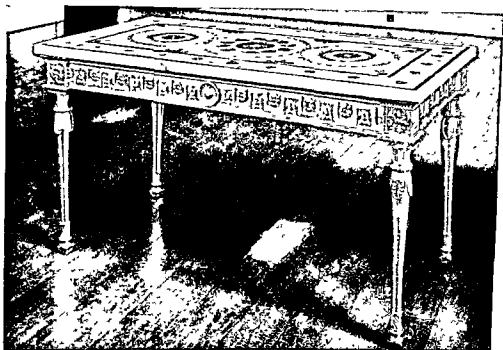


FIG. 152.—Side-Table, carved and gilded, with inlaid marble top, *circa* 1795 Attributed to Thomas Chippendale, Junior Harewood House, Yorkshire. (Formerly at Harewood House, Cavendish Square)

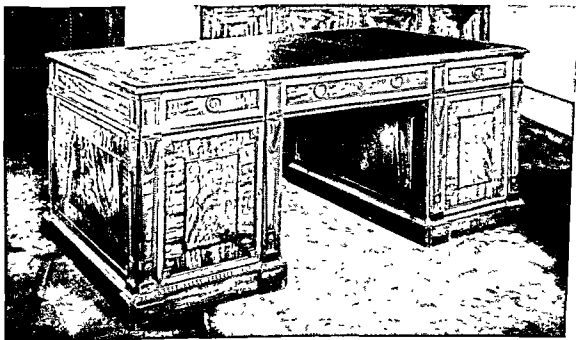


FIG. 153 —Library Table, mahogany, with ormolu mounts Made by Thomas Chippendale, Junior, in 1796 Harewood House, Yorkshire.

THOMAS CHIPPENDALE (THE YOUNGER)

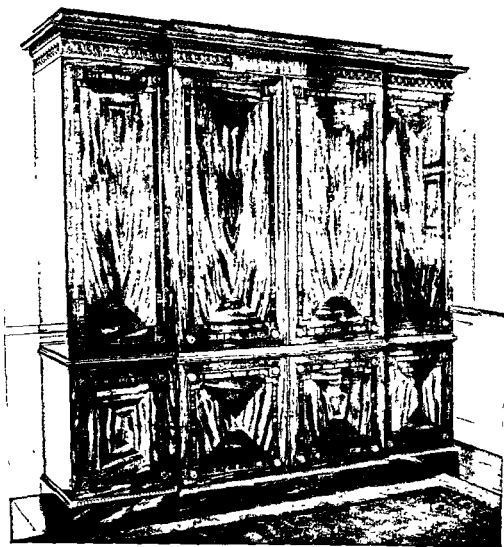


FIG. 154—Cupboard ("Press"), carved mahogany. Made by Thomas Chippendale, Junior, in 1796. Harewood House, Yorkshire.

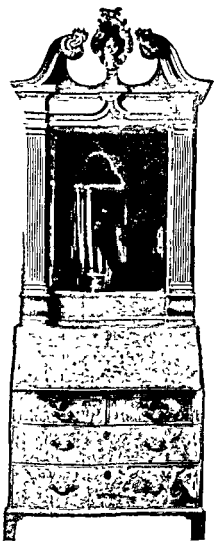


FIG. 155.—Bureau Cabinet, walnut inlaid, *circa* 1700. By Samuel Bennett Victoria and Albert Museum



FIG 156—Interior of Bureau Cabinet (Fig 155). The pilasters of cupboard door inlaid "Samuel Bennett" and "London Fecit"

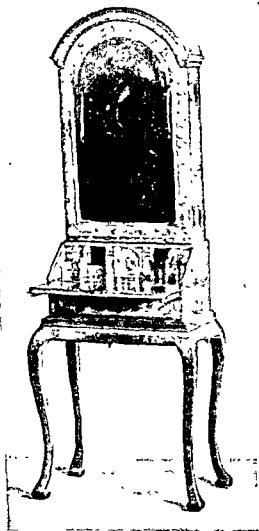


FIG 157—Bureau Cabinet, walnut, the interior jappaned red, *circa* 1710 By Hugh Granger
Percival Griffiths Collection

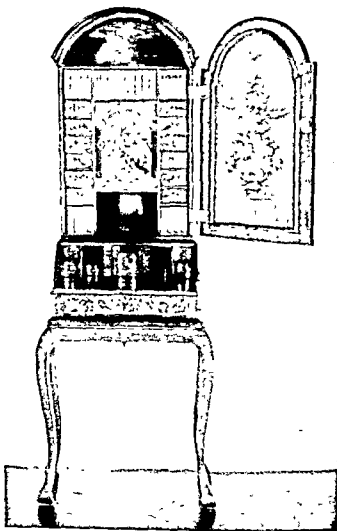


FIG 158—Interior of Bureau Cabinet (Fig 157).

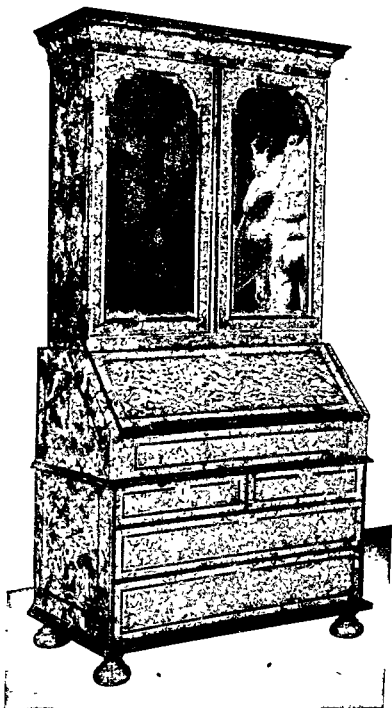


FIG. 139—Bureau Cabinet, burr elm stained to resemble tortoiseshell and inlaid with pewter, *circa* 1890. It bears the trade label of G. Coxed and T. Woster. M. Harris and Sons.

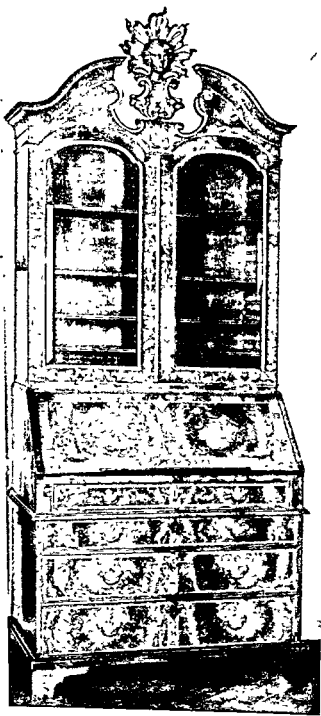


FIG. 160.—Bureau Cabinet, walnut, with gilt enrichments, circa 1720. It bears the trade label of G. Coxed and T. Woster. M. Harris and Sons.

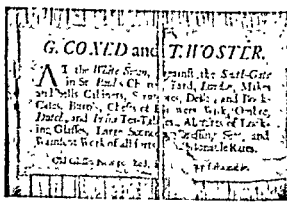
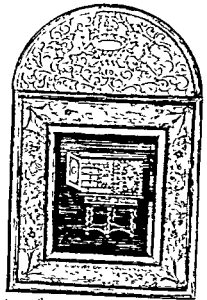


FIG. 161.—Trade Label in Bureau Cabinet (Fig. 160).



Philip Hunt, circa 1680. Sir Ambrose Heal.

FIG. 162.—Trade Label of Philip Hunt, circa 1680. Sir Ambrose Heal.

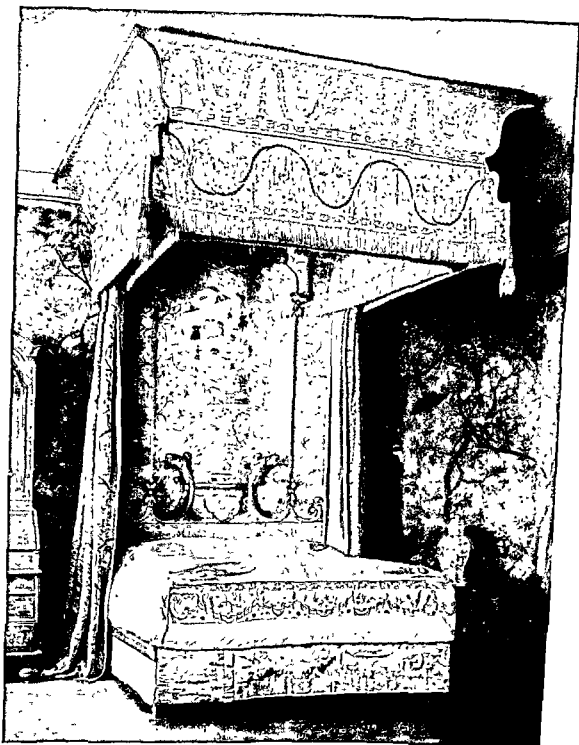


FIG. 163—Bedstead covered with embroidered satin, the carved enrichments gilded. Made by "Mr. Hunt" (probably Philip Hunt) in 1720 Erthig Park, Denbighshire.

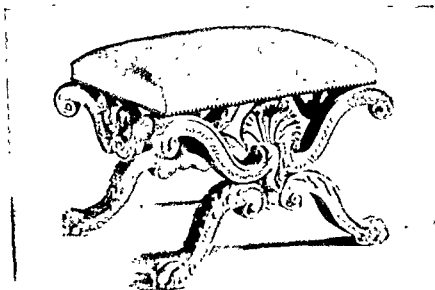


FIG. 164.—Stool, carved and gilded, one of a set. Made by Henry Williams in 1737. Hampton Court Palace.

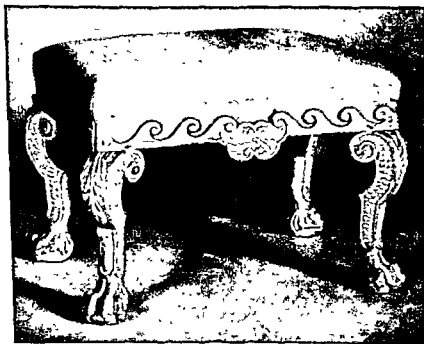


FIG. 165 —Stool, carved and gilded, one of a set. Made by Henry Williams in 1737. Hampton Court Palace

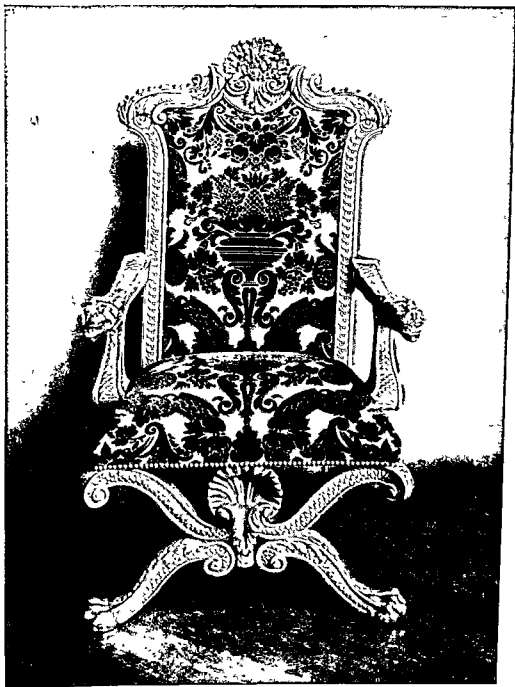


FIG. 166 —Armchair, carved and gilded Made by Henry Williams in 1737 Windsor Castle



FIG. 167.—Trade Card of Peter Langlois, circa 1760. Sir Ambrose Heal.

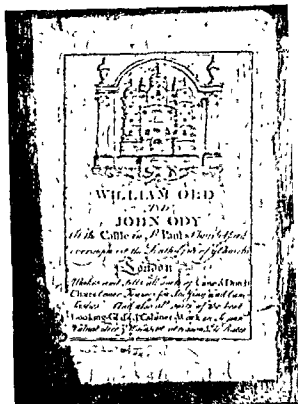


FIG. 168.—Trade Card of William Old and John Ody circa 1710-20. Sir Ambrose Heal.



FIG. 169 —Tables, a pair, carved and gilded tops inlaid with various woods
 Syon House, Middlesex. Attributed to Peter Langlois, circa 1770



FIG. 170 —Trade Label of Philip Bell, circa 1765. Sir Ambrose Heal



FIG 171 —Chest of Drawers, carved mahogany It bears the label of Philip Bell, circa 1765 Mr Leonard Knight

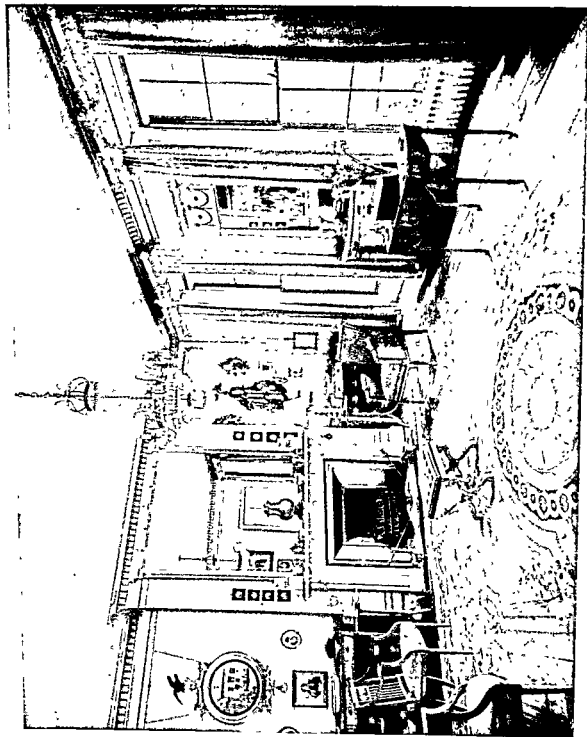


FIG. 172 — "Commodities" (on either side of fireplace) and Pembroke Table, satinwood cross-banded, 1797-98. By Charles Elliott. Langley, Essex.

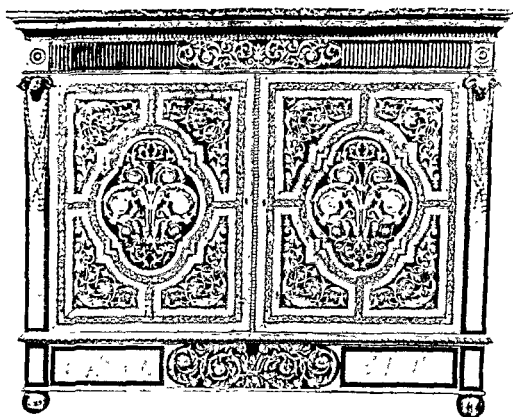


FIG 173 —Commode, cedarwood decorated with rosewood inlaid with mother of pearl, *circa* 1785-90
By James Wyatt M Harris and Sons

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